Impact Of VH-1 Debated:

Does Channel Sell Records?

BY STEVEN DUPLER

NEW YORK  Thirteen months after the debut of VH-1, most major labels and many retail chains say they cannot directly attribute any increase in record sales to artist exposure on MTV Networks' second music service.

Reactions range from optimism about VH-1's future and MTVN's "increasing commitment to the channel," to skepticism about whether "anybody out there is watching, much less buying records because of it." Others suggest that the channel beef up its self-promotion.

MTVN officials take issue with the skeptics and offer research from independent firms which they claim provides evidence that VH-1 has a positive impact on record sales.

According to Harvey Leeds, Ep- ic's national director of video promotion, "Our research shows that VH-1 viewers are relatively light record buyers, and the majority say that VH-1 has no effect on their purchasing decisions.

"A year ago," Leeds continues, "we were hoping that VH-1 would help us to cross over certain artists faster, and to increase their sales base. We've done some in-house research with a sizable universe, and unfortunately, we can't say the channel has done that."

Leeds says that "any inking" of a success story connected to VH-1, such as Sade, is a slight connection.

(Continued on page 84)

Nationwide Interviews Begin This Week

SENATE TO PROBE PAYOLA

Gore said that he and subcom- mittee staff will begin nation- wide interviews this week with a wide range of music industry and radio personnel—promoters, DJs, record executives "and other indi-

viduals who wish to step forward with information."

Recent disclosures in the public media, Gore said, "as well as the announcements by the Justice De- partment that grand juries have been convened to investigate this [payola] and other matters, make it clear that something is wrong."

While saying that "the so-called new payola is alive and well," Gore was unable or unwilling to answer questions about any new evidence uncovered by his staff, and pref- erred to say that "some people in the industry are now more willing to speak up."

Although he steered clear of saying he had been approached by record company executives to hold an investigation, he did state that "the record companies are the ones, I would say, who are most anxious about stamping this out."

He referred to a "conspiracy of silence" that had prevented House subcommittee investigators from coming up with any credible evi-

(Continued on page 85)

Obscenity Trials:

Messer In Clear, Emerson On Hold

This story was prepared by Earl Paige in Los Angeles and Edward Morris in Nashville.

NASHVILLE  One of the most closely watched adult video prose- cutions concluded in Fairfield, Ohio, when a jury voted six to two on March 26 to acquit Video Store own- er Jack Messer.

The Messer case, active since June 1984, had earlier resulted in a hung jury and one that was dis- missed on procedure. Case prosecu- tor Peter Froelke says, "We've de- cided that we're not going to retry it."

But in nearby Clermont County, prosecutor George E. Patterson, re-

(Continued on page 84)

PolyGram Sets Interactive CD Company

NEW YORK  PolyGram Interna- tional and parent company Philips International have formed a new company to spearhead software de- velopment for the recently unveiled Sony/Philips interactive Compact Disc standard (Billboard, March 15).

The new format, CD-I, integrates audio, video, and text data in a sin- gle CD.

The Los Angeles-based firm, American Interactive Media (AIM), says it plans to establish joint ven-

(Continued on page 84)
Welcome Home, Barbra!

America has been waiting a long time to welcome Barbra home. Home to Broadway with the release of "The Broadway Album," Barbra Streisand's long awaited return to her roots that is currently triple platinum and a #1 best selling album.

And home on Barbra Streisand's brilliant video program "Putting It Together"—The Making Of The Broadway Album, destined to be one of the most sought-after home videos of all time. "Putting It Together"—The Making Of The Broadway Album spotlights Barbra in behind-the-scenes footage of the closed door recording sessions, performing such show stoppers as "If I Loved You" (from "Carousel") and "Putting It Together" (from "Sunday In The Park With George"). The program also includes the hit video of "Somewhere," directed by Oscar winner William Friedkin.

A rare and intimate interview, conducted by Friedkin, plus cameo appearances by director Sidney Pollack and composer Stephen Sondheim are a few of the additional highlights of this stunning video event. No Streisand fan will want to be without this landmark home video release.

"Barbra has given us an album in which singer and song are worthy of each other. They are the best. And here we have a videotape which documents it all."

—Ala and Marilyn Barroso
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Distribrs Blast ‘Quotas’ On ‘Back To Future’
Price War Fearred; MCA Denies Setting Goals

BY TONY SEIDEMAN

NEW YORK > MCA Home Video’s sales projections for “Back To The Future” have frustrated vendors and “Back To The Future” protests from distributors who say the numbers are spurring un- healthy price competition. Some distributors feel the aggressive promotion pattern is aiming to sell the title at a loss.

“This that destroying the business. It’s a classic case of one executive at a major distributor, who prefers not to be named. ‘Future’ is the latest in a series of MCA multi-million sales projec- tions have generated negative distrubtor reaction. Distributors have complained about the number of major video titles, including “Going With The Wind” and “Ghostbusters.” Many perceive “Future” as being another high-in- tensity quota title.

Loui Fiola, vice president of MCA Video Distribution, denies that MCA has a quota system. “It’s a level system and there’s a distinct difference between the two,” he says.

According to Fiola, “We’re notjamming anyone with anything. They do earn incentives as they move along the system, so it’s not an all-out push.”

Fiola points out that “Future” is the biggest title to hit the home video industry in such close proximity to actual release.

Distributors calculate that MCA is looking to move 500,000 units of “Future” on pre-order, surpassing previous record-holder “Rambo: First Blood Part II” by 75,000 pieces. Distributors and retailers claim they are still sitting on “Rambo” inventory.

They also fear that “Future” is reviving the high-intensity quota system that they thought had eased. They claim that “Future” is the first title of 1986 to have high wholesaler quotas.

Distributors say that MCA has set up a three-tier system of sales goals, with distributors getting more marketing funds, p-o-p materi- al, and dating with each level. According to distributors, the levels and goals are as follows:

• Level A: 0% guaranteed return, 4% extra time on dating, no extra displays, no motion displays.

• Level B: 6% advertising, 5% guaranteed returns, 30 extra days in dating, 15 lobby displays and $25 motion displays.

• Level C: 10% advertising, 10% guaranteed returns, 60 days dating, 25% discount, 15 lobby displays, and 25 motion displays.

Some distributors say they are battling for sales to preserve their market share and gain access to the mar- keting funds contained in levels B and C.

They are also afraid of getting caught with excess inventory as the program has shipped. “We want (Continued on page 79)
Maryland Obscenity Bill Defeated
Sponsor Vows To Continue The Fight

BY BILL HOLLAND
ANNAPOIS The controversial bill that would have made Maryland the first state with an obscenity law forbidding the sale of x-rated records and tapes to minors was killed in committee here April 1.

The 7-to-4 vote by the Senate Judicial Proceedings Committee reflected a feeling among state legislators that the “carnival like atmosphere” surrounding the bill had drawn attention away from other pressing legislation involving several child-abuse measures.

Committee chairman Thomas V. Yarborough Miller had called the hearing “the worst bill this session.” The Recording Industry Assn. of America (RIAA) hired an influential lobbyist, Bruce Bereano, to work toward defeat of the bill—at a reported $10,000 fee. Bereano, an attorney, friend of Maryland Gov. William Donald Schaefer, and a member of the NARAS board of directors, invited artist Frank Zappa to testify before the committee last month.

The bill’s sponsor, Delegate Jim Poff, is unsuflfged by the defeat of her amendment to the obscenity law. “This is just the beginning of a very important national movement,” she says. “I’ll be filing a revision of this bill next year, but I’m also going to be taking a closer look at how I word the bills.”

Toth says that she plans to talk with state attorneys and police about pursuing cases against Motown record stores that sell “objectionable” albums and tapes and display what Toth considers obscene cover art and advertising posters.

“It won’t be a question of taking them up to trial, but making them to court,” she says. She expects “meetings with women’s groups, letters to the editor, and demonstrations, to increase the pressure on the industry.” However, Toth has said that she isn’t “after” retailers as much as she is the record companies.

The bill would have made it a crime punishable by a first-time fine of $1,000 or jail of both for a retailer to sell an obscene record, tape, or Compact Disc to a minor. Never fully explained in the provisions of the defeated bill was the mechanism for determining obscenity.

Jobete Music Is Now ‘Very Flexible And Very Competitive’
Motown Publishing Arm Gets New Look

BY SAM SUTHERLAND
LOS ANGELES An extensive reorganization of Motown’s music publishing arm is nearing completion with the addition as publisher Lester Sill completes his first year as president of Jobete/Stone Diamond combine.

Sill, who left the top slot at Screen Gems/Columbia-EMI Music to help Jobete, says the expansion and realignment included the launch of the company’s first Nashville office, a reactivated New York outpost, new executive posts in Jobete’s Hollywood headquarters, and additional investments in expanded catalog promotion and recording facilities.

Underlying those moves was Sill’s conviction that Jobete had been a sleeping giant in need of updated management and revised strategies for exploitation of its copyrights. “Here, what I had to look for first and foremost was to put the administrative effort into order,” he says.

“The company had fed off the record company, and they didn’t pay too much attention to it because it was automatic,’ “ Apart from the built-in cover-activity emanating from the label, Sill says Jobete had continued to maintain a writing staff but was no longer fully benefiting from it because of changes in Motown’s overall operation.

“We got together the first year of our agreement to come out with a new material,” Sill says, alluding to Motown’s late-60s period, when the songwriting

Coast professional activities.

Sill says his key Los Angeles staff— including Perrone, Banyai, and professional managers Joey Ave and Kenneth O’Connor— work closely with Lee Young Jr., executive vice president of the Motown Music Group.

Although Motown label staffers Banyai, Medina, since departed, and Gary Ashby had revived the old “Hitsville” concept and the creation of a text outlet for their new material, Sill says, alluding to Motown’s late-60s period, when the songwriting staff could expect not only commercial releases, but a chance to produce top label acts. “They weren’t running to get songs covered outside because they didn’t need to.”

Thus, Sill says his first priority was to rebuild the administrative team, hearound the ground for more aggressive company. Over the past year, he has brought aboard a number of new executive, many of them associates from his Screen Gems days, including business affairs vice president Vince Perrone, independent producer Frank Banyai, Nashville operations vice president Roger Gordon, and Holly Greene, director of East

BB Names Talent Editor
NEW YORK Steve Gett joins the New York staff of Billboard this week as talent editor.

Gett will preside over a major overhaul of the talent section. Readers can look for the section to provide more news on ad, ven-

ues, touring, publishing, and label signings. Gett will deliver much of this information in his new “On The Beat” column, which debuts next week.

The former editor in chief of McDonald’s Music & Entertainment News now magazine, Gett was also editor and trade publications for Cherry Lane Publishing and is the author of seven music biographies. He has written extensively for many major U.S. and U.K. music

Publishing Broadcast Music Inc. (BMI) promotes Frances Preston to the newly created post of executive vice president and chief operating officer, operating out of the organization’s New York, Hollywood, and Nashville offices. She was senior executive vice president of musical rights.

Shelley Whitman is promoted to senior manager of Big Seven Music Co. and its subsidiaries in New York. She was assistant to

Gold Rhythm. New York RCA executives award the Judds gold disks for their album “Rockin’ With The Rhythm.” The Judds were in town to perform at Radio City Music Hall. Standing are, from left, RCA/Arion executive vice president of operations Jose Menendez; RCA Records USA & Canada vice president John Ford, Naomi Judd, RCA/Aria president and chief executive officer Elliot Goldman, Wynonna Judd, RCA Nashville division vice president Joa Galante; and RCA/A&M national singles sales director Tony Montgomery.

Executive Turntable
BILLBOARD. Gerry Wood re-joins the Billboard staff as general manager: Nashville. He was most recently a freelance writer and special correspondent for People magazine, and served as Billboard’s southeastern editor in Nashville from 1975-1980 and as editor-in-chief in New York from 1980-1983. Also in Nashville, Marie Raffa is appointed country chart manager. She was previously head of press and media relations for the country act Alabama and country research director at the now-defunct trade publication Record World. (See story page 2)

Steve Gett is appointed talent editor for Billboard magazine, based in the New York office. He was previously with Cherry Lane Music Co. where he served as editor-in-chief of the McDonald’s chain-distributed magazine "Music & Entertainment NOW" and as editor of trade pulperta. (See story this page)

RECORD COMPANIES. Fred Deane is appointed to the newly created post of senior director of rock radio department for PolyGram Records in New York. He was head of his own promotion and marketing firm, Hot Trax Promotions, Debby Appelbaum, who was promotion director at Hot Trax, will be joining him as assistant.

CBS Records names Geoff Koonin director of royalty operations in New York. He was director of financial operations for CBS Records Canada. Dane Venable is promoted to manager of college marketing for the label. He was an account service representative in the Southeast branch.

Aspen Records Group in New York names Hands Wendel production manager and Zand Gee art director. Wendel served in a similar capacity at ERM Records. Gee, a graphic artist, worked with labels such as Fantasy and Palo Alto.

Patty Keen Mahon has resigned as product manager at Columbia Records. She can be reached at (516) 661-2586.

TRADE GROUPS. The Recording Industry Assn. of America (RIAA) re-elects Stanley Gortkov president of the organization in New York. He has held that position since 1972, following his service in the president and chief executive posts at Capitol Records and Capitol Industries.

PUBLISHING. Broadcast Music Inc. (BMI) promotes Frances Preston to the newly created post of executive vice president and chief operating officer, operating out of the organization’s New York, Hollywood, and Nashville offices. She was senior vice president of performing rights.

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(Continued on page 78)
KELLY ISLEY, JR.

December 25, 1937–March 31, 1986

IN LOVING MEMORY

Ernie Isley, Chris Jasper, Marvin Isley
and all the members of
the Isley and Jasper families.

“With God’s Help The Caravan of Love Will Continue.”
Kelly Isley Dies At 48
Founding Member of Isley Bros.

NEW YORK Kelly Isley, co-founder and the eldest member of the trailblazing black music group the Isley Brothers, died of a heart attack late Monday at his Alpine, N.J., home March 31. He was 48 years old.

Born O’Kelly Isley in Cincinnati on Christmas Day, 1937, Isley helped lead the group throughout a recording career that began in 1958 and continues to this day. The group played an important role in the development of both soul and black rock music, with breakthrough hits like “Shout,” “Twist And Shout” and “It’s Your Thing,” “That’s The Power,” and “Love The One You’re With.” In 1969, the Isleys earned a Grammy with “It’s Your Thing” for best R&B vocal performance by a group.

Isley joined as a vocal group by Kelly and his brothers Ronald, Rudolph, and Vernon (who died in ’95), the Isleys attracted little attention with their early doo-wop-style recordings. The group’s sound changed in 1958 when the Isleys signed a contract with Data Records. The group’s first single for the label, the gospel-tinted R&B rendition “Shout,” reached No. 47 on the pop charts, but it was their second single, “Twist And Shout,” in a string of nearly 40 chart hits.

Moving to the small Wand label in 1962, the Isleys relied on an orchestra for Billboards R&B chart and No. 17 on the pop chart with a cover of “Twist And Shout.” The group also recorded for Tamla in the mid-’60s before (Continued on page 84)
IT'S YOUR
ONLY CHOICE.

BONNIE TYLER

is taking control. Grabbing us with urgency and energy on her new album, "Secret Dreams And Forbidden Fire."

With songs by Bryan Adams and Jean-Michel Jarre. Including the first single and video "If You Were A Woman And I Was A Man," plus "Ravishing;"

"Rebel Without A Clue," "No Way To Treat A Lady" and the classic, "Holding Out For A Hero."

With every song a power cut, Bonnie Tyler is certain to become a dominating force in 1986.

BONNIE TYLER

"SECRET DREAMS AND FORBIDDEN FIRE."

Produced by Jim Steinman.

Including the hit single, "If You Were A Woman (And I Was A Man)."

On Columbia Records, Cassettes and Compact Discs.
you're gonna love the spirit!

GIVIN' IT STRAIGHT TO YOU
Dorothy Moore
Remembered for her smash 1969 hit "Misty Blue", Dorothy Moore offers her first gospel album "Givin' It Straight To You". The project combines both new songs and familiar material, but Dorothy gives new life to music that is unmistakably hers.

THERE IS HOPE
The Reverend Milton Brunson and the Thompson Community Singers
Reverend Milton Brunson founded the Thompson Community Singers over three decades ago, and their reputation has flourished. "There is Hope" creates gospel music for the eighties with nothing held back!

CELEBRATION
Shirley Caesar
Regarded as Gospel Music's first lady, Shirley Caesar, a five-time Grammy winner, has been honored this year for her performance of "Martin". The song "Martin", a selection from her "Celebration" LP, is a tribute to the late Dr. Martin Luther King. Experience the heart of this incredible artist.

JUBILEE LIVE
A Musical Tribute to Fisk University
Recorded live in Nashville, this musical tribute to Fisk University, a leading educational institution for black Americans for over one hundred years, features the artistry of Al Green, Shirley Caesar, Bobby Jones, New Life and others.

www.americanradiohistory.com
The time is ripe for a change in the way music fees from television stations are divided among ASCAP and BMI. The new bill before Congress, HR 3521, would be a step in the right direction for the vast majority of composers, authors and publishers in the administration of their copyrights. Finally, it would put into their own hands the power of music licensing fees for immediate, large, and longterm payments to whose music is used in television program-

In its present form, the ASCAP or BMI licensing system provides a method of dividing the proceeds from ASCAP and BMI to the publishers and composers of music. However, there are a few people in the industry who are not content with that.

For example, ASCAP publishes a catalog of music that is not copyright, but the composer is a member of ASCAP, or BMI. ASCAP and BMI are the two organizations that have a majority of composers, listeners, and publishers. However, supposed solutions and methods for getting more money for music have been suggested before.

Aside from the legalese, the industry makes money by collecting royalties from record sales. One of the most common complaints about radio from the average listener is that he has to pay for the privilege of listening to music. When he has the money to pay for an item, he usually wants it to be of high quality.

But music is a form of art, and art is worth something. The more people listen to music, the more money radio stations make. The more money radio stations make, the more they pay artists for their work. As a result, the quality of music improves. This is one of the main reasons why the music business is in the black.

But there is one problem with this theory. Music is not a necessity for life. People can live without music. They may enjoy it, but they do not need it. Therefore, music should be treated as a luxury, not a necessity. The government should not dictate how much money should be spent on music. People should be allowed to spend their money as they wish.

Letters to the Editor

**A SIGN OF CABING**

Radio Arts applauds John McEuen’s commentary in your March issue chiding radio stations for not identifying the music they play. As a national music service, we encourage all clients on all formats to identify their music, and we applaud the who agree with us. One of the most common complaints about radio from the average listener is that he has to pay for the privilege of listening to music. When he has the money to pay for an item, he usually wants it to be of high quality.

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Atlanta’s WARM Hopes To Cool Off WZGC
Switches To Top 40 To Challenge The Market King

BY RUSSELL SHAW

ATLANTA There is an old-fashioned top 40 radio war being waged in Atlanta, pits a confident veteran powerhouse against a brush new upstart. It is a battle that other Atlanta stations, advertising agencies, and promotion people are watching with more than passing interest.

In one corner: First Media’s perennially powerful top 40 fixture WZGC (Z93), which has led the last two overall Atlanta Arbitron books (spring and fall) with marks of 12.1 and 9.8 respectively. Challenging Z93 is Susquehanna’s WARM-FM, which dropped its long-established adult contemporary format for top 40 last month.

WARM would have to be classified as the underdog. Its last two overall results have been 2.5 and 3.2, less than a third of Z93’s pace-setting market shares.

Former WZGO Philadelphia program director and recently hired WARM PD Steve Davis admits that his new employer has had programming and identity problems in the past. Still, the station, which uses the “Power 99” moniker, is optimistic midway through the spring sweep.

“Obviously, we have gone through quite a few changes in the last three or four years,” says Davis. “But research we’ve done has shown that there was an uptempo hole for a contemporary hit station that leans a little more toward rock ‘n’ roll.” Davis is no stranger to the city: He was assistant PD at Z93 in the early ’80s.

Davis says he expects to keep the 25-34 base garnered by WARM’s AC format, but with a different constituency. Davis describes the differences between Power 99 and Z93 by commenting that “their lean is a bit urban. We look at songs on an individual basis, but there’s still some we won’t play.”

Working off a play list of 30 current, Davis says he is not using any current chart tunes that Z93 isn’t. He notes, however, that some

(Continued on page 18)

W Powerful Dreams. WUSL “Power 99” Philadelphia’s “Beep in the Morning” presents a signature card of 1,500 listeners who made the stations “Living the Dream Pledge” to Coretta Scott King, center. Later, the card will move on to the Martin Luther King Jr. Federal Holiday Commission in Washington, D.C. Looking on is WUSL morning newscaster Loraine Ballard-Morill.

Radio

MALNITE COMMUNICATIONS issued the following response April 2 to Arbitron’s decision to de-list WHTZ New York from its winter book (Billboard, March 29): “WHTZ is outraged at Arbitron’s decision to de-list the station. The contention that two off-the-cuff and obviously humorous 15-second remarks could cause, or were intended to cause, ratings distortion is absurd. Moreover, Arbitron has apparently violated its own procedures by bowing to pressure from WHTZ’s competitors instead of reaching its decision independently. WHTZ has retained a law firm to fully investigate this matter and to advise the station on what legal options are available to it.”

CAPITAL CITIES/ABC promotes VP/GMs at seven of its o&os stations to president and general manager of their respective outlets. The elevated executives are WABC/New York’s James Haviland, WPVI New York’s Joseph Parish, KABC Los Angeles’ George Green, KLOS Los Angeles’ Bill Sommers, WLS/WYTV (formerly WLS-FM) Chicago’s Jeffrey Trumper, KGO San Francisco’s Michael Lackoff, and WRQX Washington’s Earnest Fears.

BOOTH AMERICAN Broadcasting ups four general managers to the vice-president level. The GMs are WJLB Detroit’s Verna Greene, WNNK-AM/FM Cincinnati’s Jim Wood, WKKO/WTOD Toledo’s Clyde Roberts, and WZZP South Bend’s Vince Ford. In addition, Roger Turner joins Booth American as VP/GM at WMR/WLTF Cleveland.

GUY GANNETT Broadcasting Services appoints Gary Lawrence vice president/general manager of WINZ Miami. Lawrence joins the top 40 outlet from the sales manager post at WAXY Ft. Lauderdale. He replaces Stan Cohen, who left the company.

BLAIR RADIO promotes two directors to vice presidents. Lori Adelsberg moves up in the research department and Jean Gunning in the marketing information division.

BRIAN WHITE assumes operations manager duties at KONO/KITY San Antonio, Texas, an oldies/top 40 pair recently acquired by Duffy Broadcasting. White was on air at KKBQ-AM-FM Houston. White will also serve as program director for KITY, John Dakins assumes that post at KONO.

...newsline...

NEW YORK With this issue, Billboard debuts its revamped radio panel for the Album Rock Tracks chart (formerly called Top Rock Tracks).

As part of Billboard’s ongoing effort to provide charts which best reflect an ever-changing marketplace, the album rock panel consists of 15 album rock outlets. This number represents the largest such panel in the magazine’s history. Like our Hot 100 reporting, Album Rock panelists are weighted according to weekly Arbitron count figures.

The panel roster appears on page 18 with complete details on the weight definitions.

Paul Drew’s monthly column, “P.D. to P.D.: can be seen in this issue on page 18

Paul Drew’s monthly column, “P.D. to P.D.: can be seen in this issue on page 18

ALBUM ROCK PANEL

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PROMOTERS reveal why they have jumped on particular new releases.

POP

KDWBJ-AM-FM Minneapolis program director Dave Anthony gives the Fine Young Cannibals a valuable vote of support in adding their “Johnny Go Home” (IR.S.) A spin-off of the English Beat, the Cannibals have been making sporadic strides with this single, and according to Anthony, the tune should get wider notice. “It’s one of those response records, a knob turner,” Anthony enthuses. The track came to his attention after getting “enormous” club play, and Anthony praises it as a rare and truly different-sounding song for radio. “An Austrian band came up with a Minneapolis sound, I’ll never know. But, I’ll take it,” says Anthony of Opus “Live As Life” (Mercury). The single song, “is well-suited to the people living here, it simply fits the lifestyle,” he notes. The Outfield’s “Your Love” (Columbia) “really surprised me,” says Anthony, who notes that call-out KDWBJ research turned up a 35% familiarity factor on the group’s second single. Not new, but doing extremely well at the hit stronghold are Phil Collins “Take Me Home” (Atlantic) and Robert Palmer’s “Addicted To Love” (Island).

AOR

“There’s no question that the Outfield is just exploding here,” says WSHE’s Ft. Lauderdale program manager Michael Dalfanzo. While the station has been airing “Your Love” for months, Dalfanzo says sales are really just kicking in now, a development that coincided nicely with WSHE’s recent club concert with the band. Meanwhile, the Hooters are continuing to make Southern Florida their own with their latest single, “Where Do The Children Go” (Columbia). Also taking off is Howard Jones’ “No One To Blame” (Elektra). “This one might be considered kind of soft by traditional AOR standards,” says Dalfanzo. “But, then we’re not a traditional AOR.” As Bob Seger’s “American Storm” (Capitol) jumps from 45 to 34 of WSHE’s sales list, the PD is looking deeper into the album at the ballad-ish “Miami.”

COUNTRY

With spring in full bloom in the South, WSM-AM-FM Nashville program director Gregg Lindahl finds a few uptempo tracks that fit Music City’s upward mood swing. First off in Lee Greenwood’s “Hearts Ain’t Made To Break” (MCA). “It’s the right record at the right time of year,” says Lindahl. Also falling into that category is Mark Gray’s “Back When Love Was Enough” (Columbia). It’s another uptempo off-fer, and Lindahl figures the single will perform as well as Gray’s “Diamond In The Dust” did for WSM. Another relatively new artist getting full support from the legendary country outlet is Michael Johnson. Coming off two popular duets with Sylvia, Johnson’s solo outing “Gotcha Learn To Love Without You” (RCA) bodes well for the artist. “When my music director Jay Phillips heard this, he just screamed,” the PD reports. “I heard that and the song through the walls and I knew we had something here.”

KIM FREEMAN

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Billboard

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The new Billboard Entertainment News Network provides PD's with up to 30 60-second music and video features each week, based on the authoritative editorial resources of Billboard magazine.

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VOX

by Kim Freeman

W hile a number of new developments involving payola investigations hit the streets, the radio community seems to be watching it all with a relatively calm eye. A spot check of group programmers shows only one that has altered operations in response to the flurry of attention on the subject. That is Gannett Broadcasting, and the alteration concerns the documentation of programming decisions, rather than the decisions themselves.

According to Gannett programming vice president Jay Cook, the procedure was set in motion six weeks ago. Cook says the widespread media coverage concerning independent promoters was "what brought it on." The procedure was to be confidential, however, so only a few executives were privy to the change, and none were willing to talk about it. Nevertheless, the procedure is in place, and will be applied to all Gannett stations.

The new group policy represents the implementation of "uniform documentation procedures" concerning decisions. "We didn't change anything" relating to the sources of these decisions, Cook stresses. Basically, it's paperwork telling GMs and any interested Gannett executives that "these are the sources we used, plus our collective experience, to make our music decisions," Cook says.

Those of you biting your nails over what Ennis is going to do with its new Gotham and D.C. outlets, will have to bite those nails a little longer, according to Ennis programming vice president Rick Cummings, the FCC probably won't clear Ennis' takeovers of WHN/WAPP New York and WAVA Washington until September. In the interim, Cummings says, "We're entertaining everybody's ideas." That includes present and potential listeners for each station.

"I can tell you one thing," Cummings notes. "We think WAVA is a real good radio station. I doubt we'll make any changes except to promote it a little more."

Meanwhile, Birch and Arbitron can tell you another thing about Ennis' effectiveness. The group's young urban/top-40 outlet, KPWR Los Angeles, continues to woo both the industry and its listeners. In the latest Birch rolling two-month study, "Power 106" rose from a 1.2 to a 3.9, says Cummings. And, Arbitron's February report showed KPWR with a 2.8 share. Even with the novelty factor that comes with a new outlet, those are impressive numbers.

Matt Patrick steps into the programming chair at top-40 outlet, WKDD Akron. His promotion follows eight years of solid service with the station. He replaces Nick Anthony who graduates to vice president of operations for OBC Broadcasting, which owns WKDD and others. In addition, Ned Kittredge is brought on board as MD/assistant PD. He was recruited from WVIC Lansing, Mich., where he was assistant PD. You can expect Scott "the Professor" Muni to continue preaching the rock 'n' roll gospel at KWMM-FM for many moons to come. He's just signed a long-term contract as operations director and after months during which the outlet is billing as a "lifetime agreement." The relationship dates back to 1987 when the Metromedia outlet was born to rock.

Meanwhile, WNEW has calculated that their two-millionth song will air on Monday (7). To celebrate that fact and to wrap up a huge promotion surrounding the event, WNEW will stage a 24-hour re-creation broadcast from Tower Records' downtown outlet. WNEW's entire air team will obviously be on hand, as will a fancy car that goes to listeners to entertain guests while the two millionth song is and on whose shift it will appear.

WDMT Cleveland's Eric Faison leaves the urban outlet to chair the evening shift on the "Beat of the World" satellite program.

Jay Clark leaves the West Coast for Motor City to accept the PD post at AC outlet WOMC Detroit. He replaces Lee Jacobs, stepping in from recent posts at KMJS Los Angeles, where he was operations manager.

KRBE brings Gina Wood on board as morning news woman. Wood comes from Seattleторadio. According to KHFI Austin, in a move that allows Mike Martin to concentrate on community service for KRBE-AM-FM.

A nifty public service arrives in the form of Gary Owens' official "Sorry I'm Late/Wheel of Excuses" card. The Gannett executive makes the table of handy excuses available to all his listeners who linger too long over his morning program on jazz outlet KGGO Los Angeles. A popular retort: "I was bringing right behind a group of Hell's Angels... And then my horn got stuck."

Once the country front, WMC Memphis brings Jim Tabor on board as afternoon man and music director. The station also moves Joe Cleary to afternoons, and launches a new outlet west in Seattle, Wash., Patti Par moves to KRMF for the mid-day slot. That's a jump from country to contemporary competitor KMPX. And, at KYXX-AM Odessa, Texas, Dave Gibson is upped to music director. The afternoon man replaces David Richards in the listening room; the latter putting all his efforts to the morning show.

A while back, Shramko announced intentions to acquire WCX-AM Detroit as a sister for WWWW, that puts the able Barry Mardrit as in PD for both.

Country daytimer WCZK Atlanta has increased its power to 5,000 watts plus made some personnel changes to go along with it. First, Rick Frazer leaves WBBU Bueford, S.C., to assume 4 o'clock sign-offs duties. And, Rex Nolan takes over music director duties, while moving to the morning show.

Bishop returns to Columbus, Ohio, for the PD-ship at WSNY. Roughly 10 years ago, Bishop had programmed WCOL, and most recently he held the same post at WKHL-FM Milwaukee, one of WSNY's sister stations.

Chicago Bear Keith Van Horne joins WCKG-FM (G-106) on the weekend air duties as the starting right tackle for the Superbowl champs has a B.A. in broadcasting from the University of Southern California, and had shown up on G-106 during the Bears' season with post-game reports. Also new at the station is Cathi Parrish, who graduated from traffic reports to weekend work and fill-in duties. Leslie Harris leaves WUSN to assume weekend duties as well.

Also in Chicago, Kevin Molloy joins WYFY as weekend air talent. He's a Windy City regular, having been a rock air at WLS-AM-FM for several years, plus other local credits.

Marcos Mania is the tale unfolding at KPKE Denver where personality Don Hawkins and other staffers recently recorded "Perdian's Isle." Yes, it's set to the theme song of the "Gilligan's Isle" TV show, and it follows the travels of Perdian and Imelida. Last week, morning team Steven B. & The Hawk were singing along as follows: "So, this is the tale of our castaways/Exiled to the end of time/They'll have to make the best of things/Or go back to prison."

Call attention to the April issue of Playboy (as we had to), which features WKSQ-FM Bangor, Me., program director Tim Moore discussing "the (radio's) controversy" over supposedly suggestive lyrics on the radio.

And, if you're an industryite looking for a cramp course in the radio perspective, you might turn to pure rocker" KNAC Long Beach, which launches a guest DJ Sunday series to feature members of the industry.

Wacky WPJL New York Weatherman Howard the Cabdriver is planning an on-air wedding with his fiancée of three years, Irene Goldsmith. The ceremony is set for April 17, when morning man Jim Kerr will double up as best man.

BIllboard April 12, 1986
Radio

BILLBOARD ANNOUNCES EXPANDED ALBUM ROCK CHART PANEL

NEW YORK The following is a list of the stations that make up Billboard’s revised reporting panel for the Album Rock Tracks chart. The new panel represents the largest in Billboard’s history. It consists of the most popular album rock radio outlets in the U.S.

The various reporting categories are defined as follows: “Platinum,” stations with 1,000,000-plus weekly cume; “Gold,” stations with 500,000-999,999 weekly cume; “Silver,” stations with 250,000-499,999 weekly cume; and “Bronze,” stations with less than 250,000 weekly cume. All rankings are based on the fall 1985 Arbitron results. Asterisks indicate new panel members.

PLATINUM

WNEW-FM/New York, N.Y.
WXRX/New York, N.Y.
WAPP/New York, N.Y.
WMMR/Philadelphia, Pa.
KLXS/Los Angeles, Calif.
KMET/Los Angeles, Calif.

GOLD

WWDC/Washington, D.C.
WXSP/Philadelphia, Pa.
WLUP/Chicago, Ill.
WLZZ/Detroit, Mich.
WRIF/Detroit, Mich.

FEATURED PROGRAMMING

(Continued from page 11)


The multi-format package of 30- and 60-second station IDs is available nationally on a seven-inch record.

Tom Holdridge takes the reins as producer of CBS Radio’s “Entertainment Connection East Coast.” In addition to writing that program, Holdridge has written and produced CBS’s “20th Anniversary Beatles Special” and was producer/director at KLAC Los Angeles for four years. KIM FERRELL

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

April 11-13, E.L.O., Countdown America with Dick Clark, United Stations, four hours.
April 11-13, John Anderson, The Weekly Country Music Countdown, United Stations, three hours.
April 11-13, Styx, Rick Fox, “Desperado” Weekly Top 40, United Stations, four hours.
April 11-13, Fabulous Thunderbirds, Rock Chronicles, Westwood One, one hour.
April 11-17, The Judds, Country Today, MJJ Broadcasting, one hour.
April 11-17, Ozzy Osborne, Metalshop, MJJ Broadcasting, one hour.
April 12-13, Giorgio Moroder, Musical Startups, Musical Starstreams, two hours.
April 12-13, Whitney Houston, On the Radio, NSBA, one hour.
April 12-13, The Coasters, Lionel Richie, Gary Owens Supertracks, Creative Radio Network, one hour.
April 13, Journey, Graham Nash, Simple Minds, Power Cuts, Global Satellite Network/ABC, one hour.
April 14, Luther Vandross, Evelyn King, Kashish, In the Spotlight Special, Westwood One, one hour.
April 14-20, Waylon Jennings, Country Closeup, Narwood Productions, one hour.
April 14-20, The Osbournes, Innerview, Innerview Radio Network, one hour.
April 14-20, Tom Petty & the Heartbreakers, “Pack Up The Plantation” simulcast with Showtime, Westwood One, one hour.
April 18-20, Paul Revere & the Raiders, Solid Gold Saturday Night, United Stations, five hours.
April 18-20, Mary Wells, Dick Clark’s Rock Roll & Remember, United Stations, four hours.
April 18-20, John Schneider, The Weekly Country Music Countdown, United Stations, three hours.
April 18-20, Heart, Countdown America with Dick Clark, United Stations, four hours.
April 18-20, Lionel Hampton, The Great Sounds, United Stations, four hours.
April 18-20, Crosby, Stills & Nash, Legends of Rock, NBC Radio Entertainment, two hours.

Billboard

ADULT CONTEMPORARY MOST ADDED

A weekly national compilation of the most added records on the radio stations currently reporting to the Top Adult Contemporary Singers chart.

1 4 7 OVER THE JUKE BOX & THE LEADING LADIES
2 5 4 TENDER LOVE WARNER BROS./FERRY GOV 7-26681/ WARNER BROS.
3 3 6 TENDER LOVES A&M 2788
4 2 1 1 THESE DREAMS CAPITOL 5553
5 5 3 SECRET LOVERS A&M 2788
6 1 2 1 SECRET LOVERS A&M 2788
7 4 3 2 KIXITA GEFFEN 7-26627/ WARNER BROS.
8 6 1 I THINK IT’S LOVE A&M 1-9444
9 7 4 WHISPER IN THE DARK ARISTA 1-9640
8 7 4 108 SO FAR AWAY WARNER BROS. 7-26789
10 15 3 1199 THE GREATEST LOVE OF ALL A&M 1-9646
11 12 1 129 TAKE ME HOME ATLANTIC 7-59472
12 6 7 145 CRY ME A RAINBOW A&M 1-9647
13 9 7 174 ONLY ONE COLUMBIA 38-05795
14 16 9 LOVE CAN TAKE US ALL THE WAY QUEST 7-26670/ WARNER BROS.
15 16 8 LOVE CAN TAKE US ALL THE WAY QUEST 7-26670/ WARNER BROS.
16 17 18 MADONNA AND KISSWAGNER WITH VALERIE CARTER
17 18 20 THE MUSIC OF GOODBYE (LOVE THEM FROM OUT OF AFRICA) MCA 57284
18 20 20 KIETH & THE DELLS COLUMBIA 38-05797
19 22 22 BLOOD, SWEAT & TEARS COLUMBIA 38-05797
20 23 23 BLOOD, SWEAT & TEARS COLUMBIA 38-05797

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During the recent Gavin Seminar for Media Professionals, Los Angeles' KIIS-FM garnered three out of a possible four first place awards for Top 40 radio stations in America:

1985 Air Talent of the Year: Rick Dees
1985 Program Director of the Year: Gerry DeFrancesco, Vice-President, Programming, KIIS-FM
1985 Station of the Year: KIIS-FM

We at KIIS Radio are most honored we have been selected as station of the year, and we ask you to join with us in congratulating these two broadcasting professionals on their awards: Rick Dees and Gerry DeFrancesco.

Wally Clark
President and General Manager
KIIS Radio
A Look At Past Predictions By And About The Industry

As WE PACK our NAB bags full of questions and answers for the future, let’s take a moment to reflect on how the future looked yesterday.

In September 1986, one of the most talked about presentations, David Sarnoff, the former head of RCA, gave a speech titled "20 Years From Now—A Forecast." He described "20 major developments likely to affect us all" in the next 20 years.

Some years have passed; let’s look at his scorecard. He predicted the wide use of nuclear energy for the power industry, ships, trains, and automobiles delivered by guided missiles. Effective solar energy. A "crescendo of automation through cheap and abundant power." A generally well-fed, accurate year-ahead weather reports. Relative economic wealth of such abundance that too much leisure time would be the country’s most pressing problem.

A few of Sarnoff’s 20 predictions did come true, particularly the areas he and RCA knew best. Television today is global. Color TV is standard. RCA’s crystal microphones predicted the extent to which computers would assume the burdens of complicated and tedious business procedures. (Did anyone foretell the coming of the silicon chip?)

Sarnoff said, "Every form of art and entertainment will be readily accessible in the home. For the world’s richer societies, at least, the proceeds of TV disks will probably be collected in the home for playback on $400 TV hookups within five years.

Sarnoff envisioned homes with telephone-TV hookups, and he was right. The AT&T-marketed innovation came along in less than 20 years but failed to win over consumers.

What about prognostications that have been made by other industry observers?

Aug. 1, 1972: "Record promoters offer drugs, whiskey, prosti-
tutes, Las Vegas windings, TV sets, and autos to get their records on the charts. But hard cash re-
mains the favorite payola medium."—Jack Anderson, Washington Post.

May 24, 1974: "What would be the record industry’s reaction to a locally produced half-hour record show on television? Would artists be available for interviews?"—Dave Carr, KROC Rochester, Minn. (A crystal ball on MTV?)

Jan. 16, 1975: "We’ll be moving our offices into Los Angeles short-
ly. What we’re going to do is open a research company. There’s never been a company in this business like this before."—Buzz Bennett, consul-
tant. (Or since.

December 1976: "If there’s one thing I did at Doubleday Broadcasting, it is condense the powers of the company."—Gary Stevens, pref-
dent of Doubleday. (Now the com-
pany is really condensed.)

July 25, 1977: "Quad systems have been well received, especially with young people."—Eddie Fritts, owner of quad-equipped stations WNLA-FM Indianapolis, Miss., and KURI-FM Helena, Ark. (The #1 NAB honcho is two quads short.)


Nov. 15, 1977: "I’ve got to get off the express, but you can’t just jump on it and keep moving so fast."—Bill Graham.

Thank goodness he didn’t!

Oct. 11, 1978: "The next major cycle in pop music will be a very ac-
cessible orchestral rock and should hit around 1981."—Lee Abrams, consul-
tant. (The arrival of "Superstars X Y & Z" is already underway."

March 15, 1981: "England is not the same as the U.S. First, there is hardly any real radio there. For that reason, millions of records are sold without any airplay. Word of mouth is far more important in Britain than in the U.S. Next, Britain has a very strong class system that sets the upper classes against the lower classes, whereas the lower classes are as high in America. The result is incredible freedom in pop music. Anger and frustration, anger, and frustration will be the new direction for advancement among the lower classes as there is in America. The result is incredible freedom in pop music. Anger and frustration will be the new direction for advancement among the lower classes, particularly the young. Music that reflects that in the future is very un-
likely to be popular. However, the feelings just aren’t the same in the U.S.

Therefore, if you know a rec-

ord is No. 1 in England, you should ask yourself whether it could ever be No. 1 in the U.S."

John Parkin, head of McCallum "Hot Hits" format.

A-plus in sociology. An F for miss-
ing the British Invasion II.

But hard cash remains the favorite payola medium."

As some radio executives here ex-
press skepticism about WARM-
FM’s chances in the towns where oth-
ers are wishing them lots of luck, these, predictably, include WSB-
FM and WFOX, two former WARM
competitors who have the AC field to themselves.

"We were happy to hear that WFOX was moving to top 40," says Martin Sherry, general manager of WFOX, which rose to a 4.1 fall share after two years of full operation. "Having a competitor makes it better for us, since they are doing to dilute the audience at the lower end of the spectrum," he says.

Some in Atlanta’s record commu-
nity, although happy that there’s a low another potential singles-
breaker, are cautious. Allan Sneed, a partner in Moss-Sneed Promotions and former PD of rock outlet WKLS-FM, feels that the market would have supported a top 40 with a harder rock edge better. "They [WFOX] are going to top 40," says Rhonda Albert, radio buyer for Ogilvy & Mather, one of the city’s largest advertising agencies. "I feel they are going to go up somewhat. It’s definitely something to watch."

Predictably, Power 99’s Davis is even more optimistic. Multimedia promotion and advertising will start within two weeks, and Davis predicts a 4.2 share in the spring book. "We’ll be telling people that there’s a new radio station in Atlanta playing hits... and to try us out," he promises.

BY BILL HOLLAND

WASHINGTON Adult contemporary, for the fourth year in a row, is the "king of the AM and FM band," according to the recently released 1985 Radio Programming Survey, conducted by the National Radio broadcasters Assn. (NRBA). The AC format occupied 48% of the reporting FM stations and 35% of the AM outlets nationwide.

Top 40 wasn’t far behind, at least on the FM band, where the format was up six points from last year’s survey to 28%. Country scored a strong second on AM again this year, with 30% of re-
spondents saying they pro-
grammed the format. Country also held its own on FM, with 20% of the stations, down only slightly from last year’s survey.

The drop-off on AM after AC and country continues to be dra-
matic, with news/talk, oldies, reli-
gious and ethnic, and urban contemporary each taking less than 5%. Only big band/nostalgia slipped at 6%.

The drop-off among FM stations was not quite as steep, with album rock and easy listening getting 8% and 7% respectively. Religious-
ated FM stations dropped to 2%, and ur-
ban, classical, jazz, and oldies gathered about 1% each.

Country was the winner among AM daytimers, with 37% of re-
spondents, followed by last year’s win-
ers, oldies, jazz, and easy listening at 26%, Religious stations zoomed heavenward, from 3% to 11%. Following in their use of AM day-timers were big band/nostalgia, oldies, urban, top 40, ethnic, news/talk, and easy listening.

NRBA’s survey received a 50% response rate this year from the random sample of 1,180 commer-
cial radio stations across the coun-
ty. Surveys were sent out in No-
vember, and a followup mailer to slowpokes in January. Responses came from 382 FM stations and 465 AM outlets, 256 of which were AM/FM combos.

Added to this year’s survey were questions concerning AM stereo, SCA (subcarrier) usage, newsicast content and length, and format changes. The NRBA sur-
vey was re-designed and tabulated by the telecommunications depart-
ment of Indiana Uni-

Format changes, were reported made at 22% of all AM respondents and 17% of all FM’s during the sur-
vey period.

Latest Research Finds AC Still On Top

NRBA FORMAT SURVEY

FM RADIO

Top Ten Formats

Music

1985 EII

1984 III

1985 EII

1984 III

AM RADIO

FULLTIME

Top Ten Formats

Music

1985 EII

1984 III

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YesterHits
Hit From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago
1. Disco Lady, Johnny Taylor, Columbia
2. Dream Weaver, Gary Wright, Imperial
3. Lonely Night (Angel Face), Captain & Tennille, A&M
5. Sweet Thing, Rufus Featuring Chaka Khan, ABC
6. Right Back Where We Started From, Maxine Nightingale, United
7. Dream On, Aerosmith, Columbia
9. Money Honey, Bay City Rollers, Bellaphon
10. Golden Years, David Bowie, RCA

POP SINGLES—20 Years Ago
1. (You're My) Soul And Inspiration, Righteous Brothers, Atco
2. Daydream, Louvin' Spoonful, A&M
3. 19th Nervous Breakdown, Rolling Stones, London
4. Bang Bang, Cher, Atco
5. The Ballad Of The Green Berets, Sgt. Barry Sadler, RCA Victor
6. Nowhere Man, Beatles, Capitol
7. Secret Agent Man, Johnny Rivers, Reprise
8. I'm So Lonesome I Could Cry, B.J. Thomas & The Triumphs, Verve
9. Sure Gonna Miss Her, Gary Lewis & The Playboys, Liberty
10. California Dreamin', Mamas And Papas, Dunhill

TOP ALBUMS—10 Years Ago
1. Their Greatest Hits, Eagles, Asylum
2. Frampton Comes Alive, Peter Frampton, A&M
3. Thoroughbred, Carole King, A&M
4. Still Crazy After All These Years, Paul Simon, Columbia
5. Desire, Bob Dylan, Columbia
6. Run With The Pack, Bad Company, Epic
7. A Night At The Opera, Queen, Swansong
8. The Dream Weaver, Gary Wright, A&M
9. Station To Station, David Bowie, RCA
10. The Outlaws, Various Artists, Warner Bros.

TOP ALBUMS—20 Years Ago
1. Ballad Of The Green Berets, SGT. Barry Sadler, RCA Victor
2. Whipped Cream & Other Delights, Whipped Cream & Other Delights, United
4. The Sound Of Music, Soundtrack
5. Boots, Nancy Sinatra, Reprise
6. The Best Of The Animals, Asylum
7. Rubber Soul, Beatles, Capitol
8. South Of The Border, Herb Alpert & His Tijuana Brass, A&M
9. Just Like Us, Paul Revere & The Raiders, Columbia
10. My Name Is Barbra, Two, Barbra Streisand, Columbia

COUNTRY SINGLES—10 Years Ago
1. You'll Lose A Good Thing, Freddy Fender, A&M
2. If It Had To Be Me, Melba Montgomery, Columbia
3. 'Til I Can Make It On My Own, Tammy Wynette, Epic
4. 'Til The Rivers All Run Dry, Don Williams, A&M
5. Drinkin' My Baby (Off My Mind), Eddie Rabbet, Epic
7. Faster Horses (The Cowboy And The Poet), Tom T. Hall, Mercury
8. Don't The Girls All Get Prettier At Closing Time, Mickey Gilley, Capitol
9. Angels, Roses And Rain, Dickey Lee, RCA
10. ('Til) I Kissed You, Connie Smith, Columbia

SOUL SINGLES—10 Years Ago
1. Disco Lady, Johnny Taylor, Columbia
2. Hey A Friend, Eddie Kendricks, Motown
3. Misty Blue, Dorothy Moore, Atlantic
4. Happy Music, Blackbyrds, Fantasy
5. Daylight, Bobby Womack, United
7. It's Gonna Be A Long Long Time, Aretha Franklin, Atlantic
8. I've Got A Feeling (We'll Be Seeing Each Other Again), Al Wilson, Motown
9. Livin' For The Weekend/Starway To Heaven, The J. J. Project, Philadelphia Intl
10. FOPP, Ohio Players, Mercury

COUNTRY SINGLES—20 Years Ago
1. You're My Sunshine, Suzy Bogguss, RCA
2. The Harder They Come, Jimmy Buffett, Warner Bros.
4. I About Lost My Mind, Leon Russell, Capitol
5. Drivin' My Baby, Artimus Pyle, Atlantic
6. For The Love Of Money, Gentry, RCA
7. I Don't Want To Be A Part Of It, James Taylor, Capitol
8. Let's Take It Easy, The Eagles, Dunhill
9. Sparkle, Everly Brothers, United
10. The Night We Called It A Day, Willie Nelson, Columbia

SOUL SINGLES—20 Years Ago
2. Shadrack, Chaka Khan, Warner Bros.
3. Don't Let Me Be misunderstood, Stevie Wonder, Motown
5. Let The Music Play, The Commodores, Motown
6. It's Your Thing, The Isley Brothers, Black Sabbath
7. Let's Stay Together, Al Green, Columbia
10. I Want To Be Your Lover, Billy Ocean, Warner Bros.
Rock Roll & Ratings

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Washington Roundup

BY BILL HOLLAND

NO MORE duplication limits: The FCC has deleted its 30-year-old rule limiting the duplicating of programming on AM and FM outlets co-owned in the same local area. Until the FCC decided to scrap the rule, if the stations were in a community of 25,000 or more, the FM could not devote more than 25% of the average program week to duplicated programming. The rule, originally devised to help out then-struggling FMs, is now "no longer necessary," says the Commission, which adds that it expects the action to promote "improved radio service to the public."

DEPS WITH THE CHIPS: Remember the NAB's request for researchers and academicians out there in Private Sector Land to propose new audience measurement systems that could become trustworthy and less expensive than Arbitron? Well, the NAB's task force for the search just reviewed 18 proposals, some entirely new, some fiddling with current systems. One suggests attaching integrated chips to respondents that would electronically record listening habits. All proposals will be reviewed by the task force, which will select the best one on May 13. Those selected will be given financial assistance to develop their proposals further. If it's not too late, may we suggest IC tie-tacs and ear studis? Handy, out of the way, and very smart.

REGIONAL CONFERENCES: That was one of the suggestions the NAB Joint Board chairman came up with at a "Chairman's Roundtable," recently when the present brass took advantage of the expertise offered to look at the NAB's future by drawing on the past. Current Joint Board chairman Ted Snider said one of the strongest recommendations was for the broadcaster association to resume regional conferences.

AND A PARTRIDGE in a pear tree... On board for this year's NAB Convention in Dallas: 40 members of Congress, 15 Congressional staffers, all four FCC Commissioners, and 15 FCC staffers.

IT WAS HOT AND HEAVY on the phones at the NAB recently when nine members of the Daytimers Committee got on the horn in a blitz membership drive. They got 89 commitments from their members.

SORRY, PAI—20 GRAND: That's what the FCC told Cate Communications for not letting the Commission know it had transferred control of KXRO in Trumann, Ark., back in 1973. And again in June of 1981. And once again in March, 1983. And yet again in June, 1983. Cate argued that in July, 1983, it finally filed with the FCC for a lower filing for applications for transfer of control had not been approved. The Commission, however, was adamant, and has fined Cate $20,000 for "willful and continued violations" for unauthorized transfer of control of its license.
LOTTERY LUNACY
WQYK St. Petersburg, Fla. (country)
Contact: Karen Putna
WQYK is cashing in on a Tampa/St.
Petersburg controversy surrounding
a proposal to make gambling
and a state lottery legal. The sub-
ject itself is a volatile one, but the
term "lottery" is generic, and there-
fore quite harmless, the station
says.
As such, the outlet recently erect-
ed a series of anonymous billboards
reading "The Lottery Is Coming." When
neither the billboard company nor the station's ad agency
would disclose the billboard buyer's
identity, local media converged on
the development. Shortly thereafter,
the billboards were altered to read
"The Lottery Is Here On
WQYK," and the contest tickets hit
local Winn Dixie grocery stores.
The lottery runs through May 30,
and WQYK is distributing newly
numbered tickets each week until
then. Each entry piece has discount
coupons for Winn Dixie products
and potentially lucrative seven-digit
numbers.
Apparently, WQYK's listeners have no objections to this type of
lottery, as more than $9,000 has al-
ready been awarded to 70 partici-
pants.
IN THE BIG STATE tradition,
KSBX Houston is in the midst of a
two-week traveling broadcast to cel-
brate the 150th birthday of Texas.
On Friday (1), the morning team of
Moby & Matthews took to the road
for a remote trek that will put them
in 10 Texas cities, most of them at
least 200 miles apart. Daily dis-
tances will be given, and loyal lis-
teners with strong math skills will
vie for $10,000 by calculating the
duo's total mileage.
While many stations are seeking
the funniest air personalities, Bob
Collins of WGN Chicago is busy
seeking his funniest fans via the
first annual "Bob Collins Comedy
Bowl." Launched appropriately on
April Fool's Day, the contest ex-
tends through May 12 and will give
one comic a shot at appearing on
Johnny Carson's "Tonight Show."
Throughout the gag, contestants
will show off their skills in weekly
laugh-offs to be held at several
Windy City comedy clubs. The audi-
cence is voting each evening, and
winners of each round will compete
in the May finals for a trip to beau-
tiful downtown Burbank for the "To-
night Show" audition.
THE CLEVELAND CAMPAIGN
to make itself the home of the Rock
and Roll Hall of Fame continues
this week, as WRQC stages what it
hopes will be a record-breaking rock
concert. The band WRQC is sup-
porting in this venture is Cleveland,
which begins rocking Monday (7) at
2 p.m. and intends to keep rolling
though 6:00 p.m. Friday (11).
That would be 100 hours and
three minutes of continuous live
rock 'n roll, which would set a new
Guinness world record. Listeners
are encouraged to drop by the Ra-
sional House during the week to
support the band, and a series of prizes
will be awarded during that time.

WEEKLY WONDER!

WEEKLY TOP 40

than a speeding Studebaker... More draw-
ing power than any other personality in radio...
Able to leap to the highest dcy-part ratings in a
single bound.
"What's this?" You ask, "some new kind of super-
heroes?"
Well... no. Not exactly. But you're close.
It's RICK DEES', starting in RICK DEES' WEEKLY TOP 40,
the single most successful-long-form program pro-
duced today. And while we don't say for sure that
Rick can bend steel with his bare hands, his abil-
ity to keep listeners coming back week after
week is nothing short of super-powered.
Each WEEKLY TOP 40 brings you Rick Dees in all his
daily glory, counting down the hits with the help
of his entire cast of wacky characters. Between
the lines, the show's top-notch artists often drop in
to share inside info on their latest, their music, and
the biggest concerts and videos. It all adds up to a
totally blockbusting program that keeps listeners riveted
to their radios.
No wonder RICK DEES' WEEKLY TOP 40 is the top-
rated long form show in the nation, aired in more
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There's one hit four-hour weekly show that hits home with everyone who's ever tapped their feet to Tommy Dorsey... or slow-danced to Johnny Mathis... or swooned at a love song from one of the legendary crooners.

It's THE GREAT SOUNDS from United Stations Programming Network. Where every week host Ray Otis takes listeners on a sentimental journey through the 30's, 40's, 50's and on into recent years, playing the hits and standards by the greatest performers ever recorded.

Each week on THE GREAT SOUNDS Ray welcomes one of the most important musical stars of our time as a special guest. Listeners are treated to not only the hit songs, but behind-the-scenes stories direct from the artists. Other top performers appear throughout the show as well, spicing up the almost non-stop music with first-hand accounts of their lives and careers.

And, to top it off, a special segment in every show is devoted to the music of the greatest of them all—Frank Sinatra.

With all this going for it, it should come as no surprise that THE GREAT SOUNDS is the most successful show of its kind.

THE GREAT SOUNDS. Call United Stations Programming Network today to find out how you can reserve this hit show in your market.

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New Company Will Offer Live U.K. Broadcasts

NEW YORK As more outlets line up for live broadcasts from London, leading album radio consultant Jeff Pollack announces his partnership with Steven Saltzman, president of Rock Over London Inc. here. The new firm will offer stations full production of British remote broadcasts.

Pollack says the company will work in conjunction with WMRS, a London-based broadcast group. Saltzman has already set up British broadcasts for KSRR Houston, as well as last week's morning series for WXRK New York's Howard Stern (Billboard, March 29).

"We will undercut all previous production costs for live remote from England," Saltzman claims.

Pollack's involvement comes under the heading of his Pollack/Hedges Enterprises, a separate entity of his radio consultancy.

Pollack says the firm will offer production on shows originating on the European continent and Australia, in addition to London. The Pollack/Saltzman venture can be contacted at (212) 802-1670.

FCC Gives Nod To Transfer Of Philly Combo

WASHINGTON The FCC approved a settlement agreement last week involving Philadelphia combo WHAT-WWDB.

Under the terms of the agreement, Independence Broadcasting Co. Inc. would assign WHAT to Mail Line Communications for $625,000. Banks Broadcasting would assign WWDB to NEW-Systems of Pennsylvania Inc. for $5.98 million. Independence and Banks are related companies.

In addition, the Commission ruled, a second applicant, American Minority Communications Inc. would receive $200,000 for dismissing its application, and several former employees of the two stations would receive $471,101. The employees had filed Equal Employment Opportunity complaints against the two original company owners.

Final approval is conditioned on an okay of the assignments applications by the FCC's Mass Media Bureau.

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Turn back the clock and turn up some great rock ‘n’ roll as the Westwood One Radio Networks present BBC Concert Classics, a new series direct from the BBC archives featuring unforgettable rock concert performances from the ‘70s and ‘80s, debuting April 14 with a 1971 concert starring Led Zeppelin.

This 90-minute performance, originally recorded at the BBC’s Paris Theater, features all of the great rockers included on the first three albums by one of the world’s most popular, influential rock ‘n’ roll bands.


Following the April 14 premiere, BBC Concert Classics will air every fourth program as a special addition to Westwood One’s In Concert series, and will be made available to all In Concert affiliates. To be a part of it, call Westwood One at (213) 204-5000 or Telex 4996015 WWONE.

BBC Concert Classics, exclusively from Westwood One—it’s revolutionary!
101 Ways to Propose. San Francisco commuters all got a romantic reminder courtesy of KIOI, which erected this billboard marriage message as the grand prize winner in its “What’s your sign?” Valentine’s Day contest. Happily, contest winner Simmie received a marriage proposal shortly after the roadside sign went up.

Puttin’ on the Hits. WPLJ New York’s music director Lisa Tonacci and air personality Jim Kerr, right, present Arista’s regional record promoter Jeff Backer with a gold disk for Dionne & Friends’ “That’s What Friends Are For,” which recently reached No. 1 status on the station’s power hit survey. WPLJ plans to award a gold record to the appropriate (local and national promotion rep) each time their song hits No. 1 on the station.

Football Madness. WJMK Chicago general manager Harvey Pearlman, left, talks with sports commentator John Madden about his chalkboard techniques. Madden visited the station recently to record some of his syndicated two-minute shows for the United Stations Radio Network.

Ribbons Reopen History. NBC chairman and CEO Grant Tinker cuts the ribbon to begin the ceremonies celebrating the renovation of NBC’s Studio 9A at 30 Rockefeller Plaza in New York. Once the site of FDR’s fireside chats and other historic radio moments, the studio is now the home of WYNY. The station was born there in 1940 as WNBC-FM and pioneered FM stereo out of 9A throughout the ’50s. Shown clockwise from left are Tinker; WYNY’s engineering manager Mark Olkowski, VP/GM Harry Durando, and maintenance engineer Lloyd Prezant; NBC Radio president Randy Bongarten; and “Sexually Speaking” host Dr. Ruth Westheimer.

Queuing Up for Kids. KYUU “The Q” San Francisco personality Don Blue, center, poses with the 49ers’ Dwight Clark, left, and local hero Huey Lewis while preparing for the sold-out KYUU/Dwight Clark All-Star Challenge Celebrity Softball Game. Clark and Lewis acted as team captains, and proceeds from the March 16 event went to various missing children’s centers in the Bay Area. Team players included Joe Montana, Greg Kihn, Eddie Money, and members of Journey.

Tiring Event. Some of WAFL-FM Milford, Del.’s 28 contestants hang on to a 1986 Mazda B-2000 pickup truck in hopes of being the last person to have his hands on it. The promotion, which was co-sponsored by a local auto dealership, lasted 79 hours before Robert Medd of Lewes, Del., emerged victorious.

For the Love of Country. KVET Austin operations manager Mike Carta, right, personality Tweed Scott, and promotion director Shaw Bishop pose with a winning entry in the country station’s Valentine’s Day creativity contest. The winner baked this cake and ate it, too, while spending a weekend at Austin’s Hyatt Regency as a reward for her efforts.
Good Talkers. John Cougar Mellencamp, left, talks with journalist/host Timothy White for the kick-off show of “Rock Stars,” a series of 12 exclusive 90-minute interviews with top music performers for the ABC Radio Network.

Motown Reunites Team With Two Hit Producers

Four Tops Turn Back To Their Roots

BY JIM BESSMAN
NEW YORK – With Motown preparing to release the group’s third album since its return to the label, the Four Tops are not at all content to rest on old laurels. Rather, the durable quartet seeks to re-establish itself as a viable chart act—for professionalism if no other reason.

“For a while it didn’t matter that much,” acknowledges lead tenor Abdul “Duke” Fakir, who has been with lead singer Levi Stubbs, second tenor Lawrence Payton, and bass Renaldo “Obie” Benson for 32 years and “something like” 35 albums. “But our voices are still there, the motivation is still there, and we feel we’re capable of selling records. We just have to find an 80’s formula.”

Then there are various career benchmarks which have eluded the group. “We’ve never sold a platinum album or won a Grammy, which people talk for granted that we’ve done,” says Fakir. “Those are big motivational factors that we can still attain, because now everyone from 18 to 45 is selling big records. The music is diversified, which means the door is wide open for anything that’s good.”

In trying to get back on the charts, the Four Tops needed to find the right material and production, both of which Fakir admits have been lacking since the 1981 comeback hit, “When She Was My Girl,” and Stewart, who cut the 1972 album “Keep On The Castle,” which contained “ Ain’t No Woman Like The One I Got.”

“We returned to what works,” says Fakir. “They knew what we needed, and we knew what we could do. It goes back to the Four Tops’ total sound now—not trying to re-capture it, but update it.”

The current strategy is to “concentrate on one single with a great video to put us in the record market again.” Fakir hopes to have the single, “Indestructible,” featuring guest vocalist Smokey Robinson, out in advance of the completed but (Continued on next page)

Pop Veterans Gold, Gouldman

Wax Works Well As A Team

BY PAUL GREIN
LOS ANGELES Wax, the RCA duo whose single “Right Between The Eyes” is moving up the Hot 100, is a collaboration between two long-standing pop musicians: Andrew Gold, whose stint in Linda Ronstadt’s band led to a late 70s solo career on Elektra/Asylum, and Graham Gouldman, who was formerly in 10cc.

The two were first brought together in 1982 by Warner Bros. Records president Lenny Waronker, who asked Gold to produce a few tracks on a 10cc album: “We really enjoyed working together,” Gold recalls, “so we decided to see how far we could get it to go.”

Gold says that cutting Wax’s album, “Magnetic Heaven,” was different from recording his four solo albums. “First and foremost, it’s different in that I’m working with somebody else as an honest-to-God collaborator. Also, the kind of music that we’re doing is very different from either 10cc or an Andrew Gold record. It’s obviously a little more modern.”

“It’s a lot more fun for both of us especially me. Graham is used to working with somebody else: Eric Stewart. But I haven’t been in a band situation for very long.”

Gold had had two hit singles in the late 70s, but never became a big album seller. “I did lose interest in being a solo artist around 1980,” he says. “If my solo records had been selling vast amounts, I might not have thrown it away so readily, but the main reason wasn’t that they weren’t selling, but that I felt that I’d rather be in a group situation. I just hadn’t met anybody that I really wanted to work with until I met Graham.”

Is there any special challenge for veteran musicians who aren’t quite on the star level? “To not get discouraged,” Gold says. “I’d be hard-pressed for anything for about three years in the early ’80s, except for the odd production job. I became very unambitious for awhile. I’d been working very hard from 1973 to 1980, almost constantly. I decided to take a few years and kind of wind around and see what I wanted out of the music business.”

Wax was signed to RCA by Peter Robinson of the label’s U.K. operation. Gold and Gouldman’s first challenge was to overcome an image as “70s luddites.” Nowadays it’s not so bad,” Gold says, “but a few years ago it was just kind of like an albatross around our necks.”

An additional boost was getting back on the radio with the first Wax record, Gold is also on TV every week with “Thank You For Being A Friend.” His 1978 hit single, which is being used as the theme song to NBC’s smash comedy series, “The Goldbergs,”

“They called me up and said they wanted to use it, and I said fine,” Gold recalls. “It’s great. If I have a stroke or something, that will pay my hospital bill.”
Simple Minds Tours For Human Rights

Group Hits The Road In Support Of Amnesty Int'l

BY ETHLIE ANN VARE

LOS ANGELES -- Simple Minds' 1986 American tour, which kicked off March 26 in Miami, has been designed as a promotional vehicle for Amnesty International. The logo of the global human rights organization appears on anodyne promotional material for the trek, as well as on tour merchandise, but vocalist Jim Kerr says the tie-depays from other recent and pending rock concerts for charity.

"We approached Amnesty International last November and asked them if it would be okay that some dodgy rock band could mention their name," says Kerr. "I approached our agent in London, who had been a member of Amnesty for years, and he was delighted. He suggested a benefit concert, [but] I said I'd rather see it through, not one night, but the next night, and the next album.

The band's support for the international watchdog organization includes the distribution of information to concert-goers on how Amnesty International operates.

"This isn't an attempt to raise money, to repeat Live Aid, or anything like that," says Jack Healey, president of American operations for the 25-year-old Amnesty International. "This is an attempt to raise consciousness among some young Americans."

"The awareness of Europeans about Amnesty, compared to American awareness, is almost 10 to 2. We have only 250,000 members in this country. By the time Simple Minds are done with this tour, they will have talked about human rights to over two million people."

During each performance of the 10-week U.S. leg of the Scottish group's year-long tour, leaflets describing Amnesty's work will be placed on venue seats. An Amnesty International booth will be operated at each show, and postcards addressed to the governments of East Timor (Indonesia) and Ethiopia, requesting the release of young political prisoners, will be distributed to ticket-holders. Additionally, proceeds from the band's March 3 London concert at Wembley and a show at the Greek Theatre here slated for April 15 will be donated to Amnesty coffers.

"I knew I could be accused of `bandwagoning' doing this," notes Kerr, 26, "but the alternative is to sing about it and not get involved."

Simple Minds, managed by long-time associate Bruce Findlay, booked by FBI, and signed to A&M for U.S. recordings, has already attained RIAA gold stature with its most recent album, "Once Upon A Time." The single "Don't You Forget About Me," from the soundtrack to "The Breakfast Club," brought the band its first No. 1 chart hit. But Kerr maintains that the group's newfound popularity is due to a thirst among consumers for music with a message.

"Is it a coincidence that, in terms of sales, the socially conscious bands are also the biggest bands?" he asks. "Look at Sting, U2, Springsteen. People want more than wallpaper music. Rock music is a brilliant vehicle."

"It is trivialized a lot, but in its pure sense, it is really folk music: music to people, about people. If we use it for its entertainment value only, we are only using 60% to 70% of its potential."

"Rock musicians can reach the young," says Healey, "and we don't always reach the young. If the rock industry wants to help us, we welcome them."

That the non-profit Amnesty International has welcomed the rock sector's support has already been apparent in the past, via such fundraising efforts as "The Secret Policeman's Ball." That multimedia fundraising project began in the late '70s in the U.K., where rock performers joined leading British humorists in benefit performances later released in album and theatrical film forms. Now a "caravan" of acts sympathetic to the organization is slated for late June, when Sting and U2 will perform on behalf of Amnesty Internationa, with those performances possibly yielding a charity album.

As for Simple Minds, the band intensity, "we're printing the Amnesty name on future album releases to keep awareness high."

Keel's Deal Is Shipshape

BY LINDA MOLESKI

NEW YORK -- Keel has been on the verge of commercial success for the past year. So it's no wonder members of the Los Angeles-based rock group began to worry when their label, Gold Mountain Records, went through a distribution shake-up recently.

Frontman Ron Keel acknowledges the band was concerned about switching distribution from A&M to MCA and what it would do to the group's career.

"But when we met with MCA we wiped the sweat off our brow," Keel says. "MCA wanted us and it's a good feeling. At A&M, we were considered Gold Mountain's baby. They gave us some push but didn't really get involved."

Gold Mountain president Danny Goldberg echoes Keel's comments.

"You need the support of a major to go platinum. I see a commitment and campaign from them [MCA] that can break the group all the way," he says. But Goldberg is quick to add that "MCA is inheriting what A&M already started."

First album under the Gold Mountain/MCA deal is "The Final Frontier," which reportedly shipped 150,000 units. It's the followup to Keel's debut Gold Mountain release, "The Right To Rock," which Goldberg says sold 250,000 copies in the U.S.

Like the first album, "The Final Frontier" was produced by Gene Simmons of Kiss. Recorded over a three-month period in New York and Los Angeles, the album features guest performances by Joan Jett, Gregg Giuffria, Michael Des Barres, and Black 'N' Blue's Jamie St. James.

The group, booked by ICM, is set to go on tour later this month, playing dates in the U.S., Europe, and Japan. A video for the album's first single, "Because The Night," was directed and produced by Peter Lippman, whose credits include clips for Dokken and Motley Crue.

Beach Boys (Continued from preceding page)

drinker.

But why would Sunkist, whose beverages have long appealed to the teen market, find it advantageous from a market-expansion standpoint to work with a group whose fans cover the whole age spectrum? Precisely for those reasons, says Prudhomme.

Four Tops (Continued from preceding page)

unified album.

If a video is produced on "Indestructable," it will be the Four Tops' first clip—not counting two or three little-remembered "Grease 2" soundtrack efforts, "Back To School Again."

While the Four Tops are hungry for a hit, their career has hardly been hurting. Since appearing on the Emmy-winning "Motoons."

TV special in 1983, the group has teamed with the Temptations in 75% of its concert dates, seven months of its tour schedule last year. "An Evening Of T'N'T" played on Broadway March 25 thru 30 at the Minskoff Theatre for eight shows.

"We're incorporating a lot of new product into the Beach Boys promotion, like Sunkist Plus, Diet Sunkist Plus, and Sunkist Natural," he says. "Demographically the syner-

gy is strong."

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ANTHONY BRAXTON
CURLEW
Peachtree Playhouse, Atlanta
Tickets: $8, $9

THE MENU this night: headliner Anthony Braxton, the most technically accomplished of all the avant-garde jazz saxophonists, and Curlew, a New York-based electric quintet of rising repute.

Not wishing to follow a rather loud five-piece group, Braxton opened the show. With this quiet man, the act of performance is approached as a studied, dignified event. But within his technically complex persona is a cornucopia filled with roaring emotions, all expressed through a horn—Braxton's only partner on a journey through a questing, endless night.

Anyone expecting a Grover Washington Jr. would have felt distinctly out of place with the first notes of this March 14 performance, Braxton's first solo American appearance in more than three years. But the crowd of 200 was perfectly at home, drifting along with every technical feat, mentally painting along with every color.

In a hot jazz club, some 80 minutes of solo saxophone work is hard to sustain without seeming redundant or egotistical. But Braxton's technique of marriage and scope is flawless. In his hands and through his lips, the instrument is as much a human voice as a musical tool.

His first of two major pieces this night, "Language Music," proved the point. Organized in 19 complex movements, the 50-minute work, delivered on alto sax, starts slowly and seductively. Then the tones get faster, with little explosions of sound. A teasing, briefly quiet respite was offered by a short bridge to a scale-climbing, breathy, gentle passage. Then came subsequent feats of technical virtuosity, highlighted by call-and-response alternating bars and grimaced squeaks approaching the top of the register and beyond.

Following a 15-minute intermission, Braxton returned with a 20-minute piece, "113's Mood." Tonight marked the American debut of the moody work, delivered on soprano sax.

For an encore, Braxton delivered a quick rendition of the Johnny Mercer classic "I Remember You." After a short recess Curlew, an electronic art-fusion quintet with two albums on independent labels, took the stage for a 60-minute performance full of darting but well-structured abandon, happily free of burdensome cliches.

RUSSELL SHAW

THE GOLDEN PALOMINOS
The Palace, Los Angeles
Tickets: $12.50

IT'S A SHAME that the enduring memory of this March 28 show will be something other than music. The music was terrific, but what will be remembered—by performers and fans alike—is that after two-thirds of the set by this ad hoc supergroup, the overworked Palace was shut down by the Los Angeles Fire Marshal. Fortunately, the 60 minutes the group was allowed was enough to leave some vivid impressions.

Rather than the kind of ego display generally associated with the "supergroup" tag, the encounter comes closer to, as vocalist Syd Straw put it, "a musical think tank." In fact, the persona behind this venture really sits behind it. Drummer Anton Fier, whose credentials include stints with such arty aggregations as Pere Ubu and the Feelies, is responsible for the Palominos concept, but lets others take the spotlight. On the recent "Visions Of Excess" album, internationally recognized figures (R.E.M.'s Michael Stipe, ex-Cream member Jack Bruce, John "Rotten" Lydon, guitarist Richard Thompson) mix with more obscure members of the New York art/funk/folk/pop community.

This particular concert seemed designed to expose the talents of Straw, a stunning singer with equally commanding stage presence, and—to a lesser extent—English art-popster Peter Blegvad. They were dynamically supported by Fier, ex-db Chris Stamey on bass, Jody Harris on guitar, Lisa Herman on keyboards and vocals, and the ever-present Bernie Worrell on Hammond organ. The ensemble proved equally strong on vaguely countryish ballads; tight, propulsive modern rock; and Blegvad's quirky, evocative pop.

A mesmerizing-two-song guest appearance by Stipe brought the evening to a peak just before the authorities lowered the curtain and cleared the hall, unfortunately, this meant missing the scheduled set closer of the Moby Grape classic "Oh Man" (a highlight of the "visions of excess" album) and encore of Led Zeppelin's "Misty Mountain Hot," a guaranteed hit-pumper.

Instead, the show moved outside, where the collected throng was herded away by a number of policemen and firemen and even a police helicopter. The positive side to this came, though, from the demonstrably upset Straw's stage door suggestion that everybody join her and her mother at Canter's deli. The several dozen who did so greeted the singer at the restaurant with one more well-deserved round of applause.

STEVE HOCHMAN

Good Scout. Sheryl Lee Ralph recalls her Girl Scout oath while performing at a special concert at Regine's in New York to raise funds for the New York Girl Scouts. (Photo: Chuck Pulin)

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Louise Zep in Nashville at (615) 748-8129; Anch Davis in New York at (212) 764-7314; Linda Deickman in Los Angeles at (213) 859-9336; or Melinda Newman in Chicago at (312) 236-2085.
The ballad sound is crossing over impressively.

known this all along. Whitney Houston was broken with ballads. But the top 10 sales of the Force M.D.'s "Tender Love," Klymaxx's "I Miss You," and Atlantic Starr's "Secret Lover" suggest this strategy can work for non-superstar acts as well.

However, as Atlantic Starr's David Lewis points out, not just any ballad will do the job. He says "Secret Lover" has "a hymnal chord structure," with the melody leading the audience into the sing-along chorus.

Unlike some of Atlantic Starr's other fine ballads over the years, Lewis says, "Secret Lover" was written in a style that wasn't too complex for pop taste. The song has few of the vocal swoops and melismas associated with rhythm & blues.

One irony of this success is that Atlantic Starr's intention with the "As The Band Turns" album was to establish itself in the dance market. With such singles as "Freaky Karate" and "Silver Shadow," the Mt. Vernon, N.Y.-based band had just that. Yet not until "Secret Lover" did Atlantic Starr finally enjoy the crossover airplay that has introduced the group to white audiences and led to its first gold record. Not surprisingly, A&M and the band are hoping to repeat its crossover success with the new ballad "If Your Heart Isn't In It," written by Hamish Stuart.

Other hit ballads are on the horizon. Stevie Wonder's "Overjoyed" seems a sure pop top 10 single, and don't be surprised if Rene & Angela's "Your Smile" and Gap Band's "In Circles" follow "Secret Lover" into the pop top 40.

SHORT STUFF: Rap fans should seek out the 12-inch of L.L. Cool J's "Rock The Bells," which has the Queens rapper performing the album's metallic version as well as the same track by performance诗人. The Def Jam artist's "Radio" just went gold... Whitney Houston's "Greatest Love Of All" video was shot at New York's Apollo Theatre...A&M has two strong new singles with very different messages. Tramaine Hawkins' "Child Of The King" is a danceable celebration of the Lord, while Janet Jackson's "Nasty" is a funky tale of wayward young men... Still-potent soul man Jay Blackfoot has a sultry new single on Soundtown Records called "The Girl Next Door"... Three Solar acts, the Deece, Cat Miller, and Lakeside, are recording in the company's Galaxy Studio... Dave Orgion handled production on the Fat Boys' remake of James Brown's "Sex Machine." It's the first single from the Sutra act's "Big And Beautiful" album... Philip Bailey's new single, "State Of The Heart," was produced by the prolific studio cat Nile Rodgers. By the way, whoever wrote the press release that came with the 12-inch should know that this is Bailey's third, not second, solo album on Columbia... Booker Newberry, whose career was sidetracked when Boardwalk Records went under, is now on Omni Records with the single "Take A Piece Of Me." The club mix was done by Timmy Regisford... More Marvin Gaye from the Motown vaults is heard on "Motown Memories Marvin Gaye," the single is "The World Is Rated X," which bears a 1982 copyright date. Hope the album contains the fascinating "Ego Tripping Out," which was released in the late 70s and then pulled off the market. Despite the powerful influence on hip-hop made by Latinos, there has yet to be a consistent record seller to emerge from that community. Lisa Lisa & Cult Jam have shown promise, although they are at this point still an extension of the Full Force writing/production team. Tommy Boy is hoping the first self-contained Latin breakthrough will be T.K.A., a five-member group from the South Bronx whose debut is "One Way Love." Also on the market is the Force M.D.'s "Here I Go Again," a doo-wop/hip-hop ballad in the style of the group's earlier "Tears." Rob Halfin produced ... Reality Records, the label that brought us Doug E. Fresh & The Get Fresh Crew, is back with the Disco Four's "Get Busy"... The Dramatics (Continued on next page)
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NA\LIVE SCEN\E

Neal Mullins, the guest author, of this week's column, is program director of WHN New York.

FOR THE PAST 17 YEARS, members of the country music radio and record business have gathered in Nashville for the Country Radio Seminar. Each year there is an "everybody's kid" subject that gets brought up at practically every meeting and in every cocktail conversation.

One year, the big topic was long playlists versus short playlists. Another year it was research—should you do it... and if so, how much attention should be paid to it? Last month, as more than 800 registrants met at Nashville's Opryland Hotel, I heard a lot of discussion on the topics of contemporary country music and which of the two should dominate a station's playlist. From my perspective, the reasons for this becoming the year's "hot" topic are the alleged decline in country station audiences experienced in the spring sweeps of 1985 and the negative media attention country music has received as a whole.

Here's how I define traditional and contemporary forms of country music.

Traditional Country: Simply constructed songs performed by artists primarily influenced by southern and rural backgrounds. Instrumentation features fiddles, steel guitars, and lacks string sections. Peripheral styles include bluegrass and western swing.

Contemporary Country: More urban influence is seen in the artists. There is less southern background too in the performance of songs featuring fuller orchestration, difficult chord structure, and more sophisticated lyrics. Fringe styles would include country-rock, and country-flavored material recorded by pop-oriented artists.

Ricky Skaggs, George Strait, and Reba McEntire are traditional. Kenny Rogers, Anne Murray, and Crystal Gayle are contemporary. In the middle ground are the Judds, Alabama, Merle Haggard, Exile, and all other country artists whose style may be dominated by either traditional or contemporary

Slump In Advances, Mechanicals Cited
Publishers Slashing Operating Costs

BY ANDRE ROBLIN

NASHVILLE Music publishers here are cutting operating costs to offset stagnant royalty income. Most Nashville publishers have reacted to sluggish growth in mechanical and performance royalties by trimming the cost of demo sessions. And two of Nashville's biggest publishers have also trimmed the ranks of their staff songwriters.

Tree International has cut its roster of writers by nine in the past year. The publisher now has 47 exclusive staff writers. Donna Hilley, Tree's executive vice president, says slow growth in mechanicals—and the end of ASCAP's and BMI's advances to songwriters—led to Tree's staff cut.

"We had too many writers to service," says Hilley. "Writers always need more money to keep what their contracts call for. When we give writers money based on mechanicals, they're not recouping as fast. And because BMI and ASCAP don't give writers anything, our cost of doing business has gone up."

In spite of the rising cost of doing business, Tree's writers are recording as many demo songs as ever, Hilley says. But she adds that the publisher wants demos to be more effective than in the past. "We're getting more cuts per demo than ever before, thanks to our professional managers, Dan Wilson and Walter Campbell," she says. "Our goal is to get those cuts on every album that comes out."

Like Tree, Warner Bros. Music has cut its staff due to slackening mechanicals and the advances by the performing rights societies. Warner Bros. now has 30 staff writers, down "seven or eight" from last year, according to Tim Wipperman, the company's vice president and general manager.

"I just had too many writers," Wipperman says. "Warner Bros. is also cutting demo costs to reduce overhead. The publisher's professional staff now clears all songs before they are recorded for demo. Often, "work tapes" with just guitar and voice or piano and voice are pitched rather than fully produced demonstrations. "We're more careful now with the number of songs we demo," Wipperman notes.

At the Welk Music Group, however, division manager Bob Kirsch has cut neither his writer roster nor the number of demos recorded. Welk's 24-track in-house studio, which opens in May, should reduce the cost of the company's demos.

"We have about 40 writer demos now," says Kirsch. "We may have added one over last year." But Kirsch doesn't dispute the sobering.

"Continued on next page"

What goes between disks wins wider radio audiences

By Kitty Wells, Ernest Tubb, or Loretta Lynn and others of their ilk. They were too traditional, or what was referred to then as "hard" country. Hell, he didn't even play checkin' songs. Now I wanna tell you, in 1988 that limited your country library.

But, he did play a lot of the modern sounds, artists like Jim Reeves, Don Gibson, and Eddy Arnold mixed with rockabilly songs by Elvis Presley, Buddy Holly, Roy Orbison, and other crossovers. KLLL won and big. KDV won for the No. 2 country station. In the 60's, as KLLL secured its No. 1 position in the country marketplace, Tubb, Lynn and even checkin' songs found their way on to the lists, but were always presented in a carefully balanced form. Wells never did make it. Sky had his limits.

THEIR'S PLENTY OF ROOM for both forms of country music as long as they are balanced according to the market's individual demand. Which songs from the controversial and contemporary modes should country outlets play? If they have no experience, then perhaps they should conduct one of

(Continued on next page)

Billboard Hot Country Singles Action

Masters Award Presentation
NEA Honoring Billy Sherrill

NASHVILLE The Nashville Entertainment Assn. will honor producer/songwriter Billy Sherrill with its annual Masters Award Saturday (12) at the Vanderbilt Plaza Hotel here. The award is conferred on local entertainment figures who are deemed to have made extraordinary creative contributions to the business.

Among the dozens of acts Sherrill has produced are Barbara Mandrell, Andy Griffith, Bobby Vinton, Tammy Wynette, David Houston, Charlie Rich, Janie Fricks, Ray Charles, George Jones, Tanya Tucker, Kris Kristofferson, Lacy J. Dalton, Andy Williams, David Allan Coe, and Elvis Costello.

Sherrill has written or co-written such hits as "Stand By Your Man," "Almost Persuaded," "Most Beautiful Girl," "Too Far Gone," "A Very Special Love Song," "I Don't Wanna Play House," and "Takin' It Easy." He has 83 BMI writer performance awards and five million-dollar songs.

Tickets for the black-tie event are $100 each for "gold circle" seating and $50 each for "silver circle." BMI will host a cocktail reception at 7 p.m. Dinner will start at 8. Advance tickets are available from the NEA at the Warner Bros. building, 1815 Division St., third floor.

Previous Masters Award recipients are guitarist Grady Martin and the Jordianes.

FOR WEEK ENDING APRIL 12, 1986

Radio Most Added

Billboard Hot Country Singles Action

Radio Most Added is a weekly national compilation of the five records most added to the playlists of the radio stations reporting to Billboard. Retail Breakouts is a weekly national indicator of those records with significant future sales potential based on index telephone and letter ordering activities in the Billboard marketplace.

This weeks' report highlights the top-grossing records as presented by our panel of indicators and the top-recorded songs of the week, as reported in each of the various charts and ratings services of the Billboard magazine, as well as the top selling artists and songs by genre.

For more information on sales and retail activity, please consult the Billboard Charts Department providing the most up-to-date and accurate data for the retail music trade.

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Jody Williams, the new director of Nashville operations for Dick James Music, has also increased his staff of writers by one. Like other publishers, he sings the praises of work tapes. "Everybody doesn't need a full demo," Williams says. "Sometimes work tapes are more effective. They sell the song instead of the production and singer."

MCA Music's Eugene Epperson has the most upbeat appraisal. The company has added three writers in the past year, bringing its roster to 12, which Epperson says is high for MCA. "We're going for a larger piece of the market."

Those famous auditorium tests. Any decent consultant or re-search firm will know how to frame the screening process and design the test properly. When completed, the outlet can be assured as much as possible that it has put together a library of oldies and recurrences that are a blend of the best accepted traditional and contemporary hits. And, most important, it will find traditionally styled songs "the contemporarists" in the audience will accept.

Most traditionalists will enjoy practically all contemporary forms of country. However, the listener with a predisposition for contemporary country will dislike many forms of traditional music—what sometimes is referred to as "twang."

Remember there's no extreme in either the traditional or contemporary form that any given audience will not accept from time to time. The traditionalists accepted Lionel Richie and the modernists love Shaggs.

Too much emphasis is being placed on this situation. Country stations that succeed—and will continue to succeed—are the ones that "play the hits" and pay more attention to what goes between the records than the records themselves. DJ personalities, local news, weather, time checks, coming as long as the industry doesn't age with the audience. Nashville must realign itself to the increasing 25-34 demographics needed for country. That is where our future lies.
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<td>DRINKING MY BABY GOOD-BYE</td>
<td>(The Charlie Daniels Band)</td>
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<tr>
<td>39</td>
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<td>40</td>
<td>trying to</td>
<td>THAT'S ONE TO GROW ON</td>
<td>(Doobie Brothers)</td>
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<tr>
<td>40</td>
<td>40</td>
<td>41</td>
<td>about</td>
<td>BABY'S WHAT'S</td>
<td>(The Osmonds)</td>
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<tr>
<td>41</td>
<td>41</td>
<td>42</td>
<td>being</td>
<td>WHEN YOU GET TO THE HEART OF THE MATTER</td>
<td>(Barbara Mandrell)</td>
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<td>42</td>
<td>42</td>
<td>43</td>
<td>to the top</td>
<td>HOME</td>
<td>(B.B. King)</td>
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<td>43</td>
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<td>44</td>
<td>having</td>
<td>PRIMO</td>
<td>(Marty skidmore)</td>
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<td>44</td>
<td>44</td>
<td>45</td>
<td>going to</td>
<td>WHEN IT'S DOWN TO ME AND YOU</td>
<td>(Charly McClain)</td>
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Products with the greatest airplay and sales goes this week. "Video clip availability. Recording Industry Assoc. Of America (RIA) seal for sales of one million units. "ARIA seal for sales of two million units."
### Country Singles A-Z Publishers/Performance Rights/Sheet Music

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<td>DON WILLIAMS</td>
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<td>DON WILLIAMS</td>
<td>WARNER/Posh (9)</td>
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<td>4    YOU'RE SOMETHING SPECIAL TO ME</td>
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<td>CAPITOL (1)</td>
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<td>EMI America/Curb (1)</td>
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<td>6    ONCE IN A BLUE MOON</td>
<td>EARL THOMAS CONLEY</td>
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<td>7    RANDY TRAVIS</td>
<td>AN'N'T MISBEHAVIN'</td>
<td>BENCH MARK</td>
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<td>8    10 I HAD A BEAUTIFUL TIME</td>
<td>MERLE HAGGARD</td>
<td>BERMUDA DUNES</td>
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<td>9    FEELIN' THE FEELIN'</td>
<td>THE BELLAMY BROTHERS</td>
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<td>10   GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)</td>
<td>THE JUDDS</td>
<td>LUV</td>
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<td>11   SWEETER AND SWEETER</td>
<td>THE STATER BROTHERS</td>
<td>NSF</td>
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<td>12   EASY TO PLEASE</td>
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<td>CONCORD (1)</td>
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<tr>
<td>13   WORKING WITHOUT A NET</td>
<td>WAYSION JENNINGS</td>
<td>NASHVILLE AMERICA</td>
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<td>14   'AIN'T MISBEHAVIN'</td>
<td>HANK WILLIAMS, JR.</td>
<td>PHARAOH</td>
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<td>15   90 OBEY ME AT A TIME</td>
<td>TANYA TUCKER</td>
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<td>16   SONGS THE UNKNOWN LOVED</td>
<td>KENNY ROGERS</td>
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<td>18   THEN YOU ILL LOVE</td>
<td>ROY CONRAD</td>
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### Country Singles By Label

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<td>EMI America/Curb (1)</td>
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<td>BENCH MARK</td>
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<td>BERMUDA DUNES</td>
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<td>STEP ONE</td>
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### Sheet Music Collections

The sheet music collections for each number one hit are currently available in the Billboard Hot Country Singles charts.

**ABP** April Blackwood **CPP** Columbia Pictures
**ALM** Alan **HAN** Hanssen
**B.M.** BMG **H.L.** H.L. Leonard
**B-3** B-3 **I.M.** I.M. Mogul
**MCA** MCA **CHA** Chappell
**CLM** Cherry Lane **PLY** Plymouth
**CPO** CPO **WBM** Warner Bros.
Country

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And, we can slice it any way you like, by . . .
Company type, including 48 primary markets,
Individuals by title—over 16,
Four digit SIC code,
Annual Sales Volume,
Number of employees,
Geographic area, including state, zip, and SCF.

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AABB4

Nine Singles Pave Way For Robin Lee LP

BY EDWARD MORRIS

NASHVILLE - After three years of plugging away, Evergreen Records' Robin Lee is finally gaining the national recognition that too often eludes artists on small labels. She is a nominee for the top new female vocalist award in the upcoming Academy of Country Music show and was one of the "New Faces" at the recent Country Radio Seminar showcase.

Her ninth single for Evergreen, "I'll Take Your Love Anytime," debuted last month, hitting the charts two weeks ago. And this week she releases her first album, "Robin Lee," a project that features contributions from several of the top songwriters in Nashville, a rare circumstance for such a relative newcomer.

Writers contributing to the album are Bob McIlvain, Tommy Rocco, Bucky Jones, Jerry Foster, Roger E. LaVoe, Dickey Lee, Jerry Skinner, J. L. Wallace, Charlie Black, Don Goodman, Jerry Foster, and Johnny Morris, Lee's producer and co-manager.

"More than half the songs were written for me," says Lee. "It took a while to convince the writers to give us some of their better product," she adds, "because we don't sell many records." The back of the new album features color snapshots of Lee with the writers, with laudatory notes from them about the singer.

To determine the strongest radio cuts on the album, Morris sent out more than 200 advance cassettes to music directors with a request for feedback. Based on this survey, Morris explains, the followup single to "I'll Take Your Love" will either be "You Shouldn't Know Her That Well," by Rocco, Skinner, and Wallace, or "If You're Anything Like Your Eyes" by Skinner and Wallace.

Morris says he has hired three marketing reps to boost the album and that he will turn to publishers involved for promotional support. "We're totally committed to doing whatever it takes," he insists. Besides Lee, Evergreen's roster includes Freddy Weller and Narvel Felts.

Lee has signed to World Class Talent for booking and will soon begin being a series of club dates with Felts. She says she plans to continue visiting radio stations to support the new album, a practice she began last fall with stops in the Midwest and South.

According to Morris, the album will be distributed through a network that includes Mobile, MSK, MSB, and Big State.

FOR THE RECORD
In the March 29 Nashville Scene, radio station WSCG Corinth, N.Y., was incorrectly identified as WSOC Grandville, N.Y.
ASCAP SINGS HIGH PRAISE

CONGRATULATIONS TO ASCAP 1986 DOVE AWARD NOMINEES

DOVE NOMINEES FOR SONGWRITER OF THE YEAR

Do Something Now
Steve Camp/Phil Madeira
Birdwing Music

I've Just Seen Jesus
Bill and Gloria Gaither/Danny Daniels
Gaither Music Company/Arise Music Group, Inc.

Find A Way
Amy Grant/Michael W. Smith
Bug & Bear Music/Meadowgreen Music Company

How Excellent is Thy Name
Dick and Melodie Runnells/Paul Smith
Imperial Music Group, Inc. (Marquis III Division)/Lorenz Creative Services (Laurel Press Division)

The King of Who I Am
Tanya Goodman/Michael Sykes
Prime Time Music/Word Incorporated (First Monday Music Div.)

Strength of My Life
Leslie Phillips
Word Incorporated

He Holds The Keys
Jon Mohr
Jonathan Mark Music/Birdwing Music

DOVE NOMINEES FOR GOSPEL SONG OF THE YEAR

Niles Borap
Gloria Gaither
Jon Mohr

Do Something Now
Steve Camp/Phil Madeira
Birdwing Music

I've Just Seen Jesus
Bill and Gloria Gaither/Danny Daniels
Gaither Music Company/Arise Music Group, Inc.

Find A Way
Amy Grant/Michael W. Smith
Bug & Bear Music/Meadowgreen Music Company

How Excellent is Thy Name
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Prime Time Music/Word Incorporated (First Monday Music Div.)

Strength of My Life
Leslie Phillips
Word Incorporated

He Holds The Keys
Jon Mohr
Jonathan Mark Music/Birdwing Music

www.americanradiohistory.com
**TOP CLASSICAL ALBUMS.**

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**Classical Keeping Score by Is Horowitz**

ANOTHER HISTORIC RETURN: In a technical tour de force, CBS is planning a live telecast of the recital Vladimir Horowitz will give in Moscow next Sunday (20), during the pianist’s visit to the Soviet Union since he left the country 62 years ago. Three satellites will be required to do the job, it’s said, to accommodate hit fi sound, picture, and interviews. The afternoon concert (5 p.m. Moscow time), including some documentary footage, will be heard and seen at 9 a.m. in the eastern part of the U.S.

Will there be a soundtrack album? Well, perhaps. In any case, all preparations are being made for that possibility. Horowitz’s record producer, Tom Frost, is going on the hook to handle audio for the telecast (and the album), which will be met in Moscow by an engineering crew from Deutsche Grammophon, the pianist’s current label affiliation.

For DG has the option to release the TV track, but a final decision has yet to be made. Much of the repertoire Horowitz will play in Moscow duplicates what DG already put out in the track album from his recent: “Last Romances” — Mozart, Chopin, Rachmaninoff, Scriabin, etc.

The pianist’s first studio album under his DG deal is expected to hit the domestic market in the fall. But the second has already been recorded by Frost. It features lots of Schubert, including one of the major sonatas.

**New Awards Program: The First Toscanini Award.**

Winners will be selected by a panel of judges. The awards will be presented at a special dinner in New York City on October 20, 1986.

**Latin Vitas by Enrique Fernandez**

SIX YEARS AGO the Caribbean Music Festival was a fantasy in the heads of a handful of friends in the Caribbean city of Cartagena, Colombia. Last month, the festival celebrated its fifth successful year, in spite of a plague of political and financial problems that nearly kept it from taking place.

“It’s been incredible,” said festival director Paco de Olias, who opened the festival on opening day, March 27, “like a Garcia Marquez novel. This morning we still didn’t know if we were going to be able to open.”

But they did open, on a Thursday night as scheduled. And by Saturday night Cartagena’s bull ring was packed with a wildly energetic yet well-behaved crowd that had come to listen to hot dance music from all over the Caribbean.

West Indian soca, Dominican merengue, Puerto Rican salsa, and beats from Haiti, Jamaica, and, of course, Colombia, segued into each other at the bull ring. The crowd, near all Haitian, took it all in enthusiastically. This is a public that makes no language and rhythm distinction when it comes to party music; if it’s hot, they like it.

But they do have favorites. And one of them is violinist Alfredo De La Fe, a Cuban-born salsa artist who migrated to Colombia from New York a few years ago. Alfredo jumped from the stage into the packed arena with his cordless violin and danced with his fans.

That was Saturday night. For the closing on Sunday, Alfredo Harlow, guest percussionist Daniel Ponce, and a handful of Colombian musicians joined the Cali Charanga for a jam, matching licks with Ponce’s virtuoso handling of the congas.

So far the Caribbean Music Festival has attracted little international attention. It’s been a mixed blessing, for music fans used to the slick organization of big-name music festivals may get disoriented by some of the chaos and makeshift arrangements of the Cartagena affair. Still, this is the only showcase for the wide range of Caribbean musical expressions, much of which isn’t exported from the region. And it’s hard to resist the feel-good spirit of the Colombian public.

It may be time for the Caribbean Music Festival, its organizers, and its backers to find a way of tightening up the organization of the affair—and to find a larger, international public for this singular music blast.

**Miami Sound Machine**

won the Grand Prize at the 15th Tokyo Music Festival last month... El Gran Combo, Celia Cruz, Wilfrido Vargas, and Lucha Villa will headline Chicago’s Pan-American Music Festival, Aug. 8-10... Juan Gabriel, Los Bukis, Los Solitarios, Chuyito Valdez, Javier Valentin, Los Humildes, and Yolanda del Rio are among the artists featured in Spanish-language videocassette movies from California’s Vid-Dimension Inc. ... The Spanish group Mocedades, whose song “Eres Tu” was a major crossover hit in the ’70s, has renewed its contract with CBS... New from Bluebonnet: “El Disco Tuyo Y El Mio” by Javier Gato Santos.
**NEW YORK** will have a jazz festival this June after all. Ever since Kool Cigarettes severed its financial ties with promoter George Wein and his worldwide festival operation, the fate of Wein’s Gotham flagship event was in some doubt. That doubt has now been wiped out by JVC, the Japanese audio equipment giant that has been working with Wein for a few years. JVC has assumed sponsorship of the former Kool (and before that Newport/New York) Jazz Festival, now renamed—surprisingly enough—the JVC Jazz Festival New York. The Japanese firm—which first

hooked up with Wein in 1983 when he returned to Newport, R.I., the site of his original jazz bash—had been considered the likely successor to Kool all along. However, Playboy Enterprises, which sponsors Wein’s highly successful Hollywood Bowl festival, had also been in the running—and there were reportedly a few anxious moments when it appeared the festival wouldn’t have a sponsor at all.

Despite the financial uncertainty, Wein kept June 20-29 penciled in on his calendar, and that is indeed when this year’s bash will take place. At the moment, unfortunately, that’s about all we can tell you about the JVC Festival; although it’s a safe bet that the schedule will include the usual helping of familiar names and inventive one-time-only events, we have no other specifics to offer, except for the fact that there will definitely not be any concerts at Carnegie Hall. That’s because that venerable venue will be closed for alterations.

We hear that many of the events will take place at a location or locations not previously used for the festival, but that may be all we learn before the official announcement of the schedule next Thursday (17).

**Top Jazz Albums.**

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**JAZZ BLUE NOTES** by Peter Keenan

**New York festival update: one sponsor found, one lost**

I think we’ve been very careful about what we cut. If the song is there, we use it. On the other hand, there was one song that we’d already cut, spent a couple of thousand dollars on, one that Gary and Michael W. Smith had written. At the very last minute we cut it out and put a Pam Mark Hall tune in its place.

Being my husband, naturally, Gary spattered a little. There had been some feelings involved on anything like this. Still, there are these four or five voices on every song we select. I get shot down just like everybody else.

**LECTERN: Are you headed in a certain direction stylistically with your music?**

**GRANT: I think we’ll let songs themselves dictate the style and the slant. If we wrote songs based on what is happening right now in the pop realm for a album that won’t come out until November, we’d really be in trouble. Who would have figured that the European influence would be so strong right now? But we’d be there in the next six months. I’d just rather collect good songs and good ideas until it is time to record and stay current.**

Live, the music continues to evolve. The order of the songs always changes. About the time I thought we really got it together last year, everybody wanted to go home for Christmas. I’d still like to add a couple of songs, including one I just wrote called “Faithless Heart.”

This is the second of two columns on contemporary Christian music superstar Amy Grant, who is currently on tour.

**LECTERN: Have you started on the followup to “Unguarded” yet?**

**GRANT: We’ll start talking for the next album about Jesus. We’ve already written a couple of songs, some I hope that are keepers. I have to submit mine to the committee process with Gary (Chapman), Brown (Bannister), and Mike (Blanton). Just like everybody else. Sometimes they get axed, sometimes not.**

At this point, we’re not talking about music or styles yet. All I’m doing is writing as much as I can, and I’ll see what develops.

I’d like to stay with Brown as producer. We’ve talked about possibly Brown doing a couple of tracks with other producers, but nothing’s settled. So much of what comes out on an album is based on relationships. It’s the same in concert; it doesn’t matter if you’ve got incredible players if it doesn’t work personally.

**LECTERN: Since you use so many of the same songwriters on each album, is there a chance your music could become too insular?**

**GRANT: Well, with “Unguarded,” we went hunting new people, new songwriters. And really, I believe we took the best available songs at the time. With every album, we always hunt for those songs.**

What’s different now is that people with no connection to us now come up to us with songs. When I did the Martin Luther King special on TV, there was an incredible camaraderie. Afterwards, we were all having our pictures taken with Stevie Wonder, who had hosted the evening. All of a sudden, the pictures, he leaned over and whispered, ‘Amy, I’ve really got a song for you.’ I almost screamed. That’s a door that’s never opened to me before.
HOT DANCE/DISCO

12 INCH SINGLES SALES

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ARTIST

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3. COLONEL ABRAMS
4. JANET JACKSON
5. TERRY MCMANUS
6. JANET JACKSON
7. ARIEL & THE MECHANICS
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Billboard April 12, 1986
LOS ANGELES — An open panel discussion on the controversy over independent record promotion and a series of closed-door summits between A&R executives and music publishers are among the spotlight events of the first-ever National Business Symposium, slated for the Ambassador Hotel here May 2-4.

These are just a few of the elements that 100 people are expected at an ambitious agenda as the music trade conference makes its first bid for national prominence. Last year’s presentation of the first MBSS was directed at the industry community here via ten evenings of seminars and panels held on consecutive Thursdays.

This year, the BAM magazine and MBS Productions presentation hopes to attract upwards of 1,000 attendees from across the country, according to director William Gladstone. “Last year we created credibility, so we did it over ten nights. We got about 150 people a night, and 80% of the people who came on the first Thursday were new attendees,” he says.

Overall, the first MBS drew an estimated 1,000 people. This year, a panel and edition, planners are enlisting sponsors and panel participants from major national and independent record companies, performing rights associations, music publishers, radio stations, and law firms. Most of the panelists and panelists are already confirmed.

In addition to a keynote address by Aristas Records chief Clive Davis, Gladstone says the symposium’s business sessions will be augmented with an exhibition area, where independent recorders and music publishers are expected to attract a number of attendees.

The full-time schedule of the conference will include keynote addresses by Clive Davis, president of Aristas Records; Robert Altman, president of MCA Records; and Bob Goldman, president of Capitol Records.

The conference will also feature sessions on the music business, radio promotion, and the role of the independent record company in the industry.

For more information on the National Business Symposium, please visit their website at www.mbsymposium.com.
New York's Independent Distributors Offer Optimistic Forecast

BY JIM BESSMAN

NEW YORK — Independent record distributors in New York are forecasting particularly robust business in the months ahead.

Deals with exclusive rights to distribute client labels here find that new companies and artists continue to crop up, filling the void left in recent years by the indie labels that have opted for distribution by majors—the latest being Tommy Boy, which chose partial distribution through Warner Bros. (Billboard, Dec. 26).

Further optimism is offered in the opening in New York of Landmark Distributors Inc., which has emerged to fill the hole left by the exit of Sunshine Distributors.

The Compact Disc configuration is also having a positive impact on independent distribution. And even the current suspensions by the major labels of most independent promotion is seen as increasing the opportunities for independently distributed product.

“In view of the last couple of weeks, radio is being very careful of adds,” says Freddie Taylor, who heads Pearl Distributors Inc., the indie distribution partner of her Manhattan-based one-stop, Pearl Music Inc. “We have two promotion people on staff here, and it’s been frustrating for them to come back from Kiss [New York urban contemporary FM station WXRK] seeing just major records added every week. But now it should be easier to get indie records on if they’re worthwhile.”

Taylor suggests that the attention focused on independent promoters has made radio programmers more receptive to songs beyond the major label fold. She adds that during a recent week the only two records added by Kiss were from the independent label camp: “Pee-wee’s Dance” by Joeski Love on the Vintertainment label, a “really hot New York record” for Pearl which Taylor says sold between 10,000 and 15,000 copies in two weeks; and Chapter 5’s “How Can I Get Next To You” on Beverly Glen, handled by another indie conduit, Malverne Distributors.

For Taylor, who exclusively distributes some 20 labels, mostly black-owned and hip-hop, independent record distribution is “beginning a good period again” following a two-year slump. This, she says, is thanks to “the new music coming up from the street,” primarily the “still evolving” rap genre. “Every week I get calls from new labels formed by young people coming into the business, keeping it vital and alive.”

Nick Campanella, president of Encore Distributing Corp. of Long Island City, similarly observes that the independent distribution climate is “getting better all the time.” He likens the current emergence of “new, young, exciting companies” to significant indie labels like A&M, Motown, and Casablanca, which have since gone on to major label distribution.

“There’s that same feeling now, that groundswell of talent,” notes Campanella, who started Encore in 1984 after his former employer, Alphabetic Distributing Corp., gave up its independent distribution arm. Encore handles approximately 10,000 copies of FM established artists, keeping it vital and alive.”

According to Taylor, “getting more professional” and developing into “major companies.” He also points to the strong interest indie artists who have successfully exploited indie distribution, among them Gene Chandler and his Past Fire label. Alan Marker, sales manager of Malverne Distributors—the 40-year-old “grandfather” of New York indie distribution—says that 1985 was the Long Island City company’s best year since “the majors picked apart the big [indie] labels.”

Marker, who has between 75 and 100 labels in his company’s stable, admits he was “down in the dumps” several years ago when the big indies shifted to major distribution and “everybody missed that big chunk.” But he has since seen his extensive catalog and dance label holdings take up the slack, and is currently euphoric, having “just come off of breaking Alisha on Vanguard out of this marketplace.”

In addition, Marker says, he’s especially pleased that jazz labels like Fantasy and GRP “are giving us pop records”; that reggae, via the Live imprint, is doing “very well”; and that Compact Discs are coming on strongly.

Contrary to popular belief, music videos are not the only thing that record stores and video stores watch on TV. We’re dealing with some pretty sophisticated people here, who are some pretty sophisticated tastes.

If you talk to the Aerosmith crowd, you’ll find out that when it comes to late night television, “Saturday Night Live” reruns take the cake. Nearly 25% say it’s their favorite late night program. Speaking of “Late Night,” in New York letters to the editor with references to David Letterman and his earlier counterpart, Johnny Carson, also score. With these letters, Sajak has been more receptive than ever, with 15% of the viewers catch the 11:30 p.m. edition instead of the 12:30 a.m. T. After 15 years, the Tonight show is now more sponsered than ever, having “just come off of breaking Alisha on Vanguard out of this marketplace.”

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Music and TV: sophisticated mix

A surprise at No. 4 was “St. Elsewhere.” This continues a trend toward the programmed concerts. The concerts, who tend to show a “yuppie” streak in their television taste. B.C., or before Cosby, “Hill Street Blues” and “The A-Team” are voted No. 1 along with record buyers. The Hill Town, with 1,000 Lynne Night, has been the most popular with television fans. “We had no idea that they said they didn’t watch television,” said the TV people. “What? And how do they watch the wheel? Whatever it’s called, be sure that promoters will put a big band to bring Sajak and White to town. Leading to concerts is said to be the latest and most lavish for the new market.

On Target is a bi-weekly feature to help readers become more aware consumer buying habits and trends. The column is based on retail research conducted by the Street Pulse Group, a Connecticut-based market research marketing consultancy of which Mike Sheallet is president.

For its primary retail survey technique, Street Pulse distributes packets containing questionnaires. Product information is gathered by method which are returned to the consumer. The survey respondents are asked to complete the questionnaire. The average survey incorporating responses from 700 respondents, a sample that is representative of the population in the poll on political issues.
New Marketing Firm, DMM Takes The Direct Approach

BY GEOFF MAYFIELD

NEW YORK "We're not inventing the wheel here, but we do a better job of targeting our effort," says Direct Music Marketing's Mitchell Fox, explaining the concept of the new direct mail and promotion service.

Unlike the mass mailing campaigns employed by such chains as Musicland Group and Camelot Music, which blanket geographic clusters via zip code, the Miami-based Direct Music Marketing (DMM) aims to improve the yield of its customers by zeroing in on specific demographics.

"A lot of the information for our lists comes from school files, driver's license files, and other sources," says Fox, DMM's vice president of sales and marketing. "Basically what you do is overlay those lists on top of each other and you come up with things like sex, age, and geographic location. For music marketing, those are the three basic demographics.

"The bottom line is the list. You can do whatever kind of piece you want, but where you send it is the key. It's a very calculated process."

Fox credits DMM president Frank Uddom, a 15-year mail marketing veteran, with developing the company's premise. Uddom's conventional direct mail expertise is enhanced by the music experience of two of his staffers. Fox, based in New York, worked six years for the Swan Song label; West Coast general manager Karen Sargent, based in Los Angeles, spent four years in merchandising as a member of Kenny Rogers' staff.

Fox says that three major labels are exploring the use of DMM, and five retail chains, including two that run one-stop operations, are also making inquiries. While the company boasts of flexible strategies, Fox says its best chance for success is to involve all areas of the industry—radio, racks, on-stops, retailers, and especially labels, since most retailers' advertising efforts are cooperatively funded.

"It's interesting to see the record industry getting creative again, to find new ways of bringing in business," says Fox.

DMM offers several marketing options. Fox says the piece engineering the most interest from prospects is an oversized postcard either five and a half by seven inches or six by nine inches in size. Available in one-, two-, three-, or four-color printing, the postcards will largely be used for couponing.

"Let's say somebody did a mailing of 25,000 pieces with four perforated coupons," he explains. "You could tell the addressee, 'Use two, and give two to your friends.' That gives you the potential to double or triple your outreach. Even if the customer uses all of their coupons himself, the retailer still comes out ahead, because you've just initiated those transactions."

Fox says the most common coupon approach may be to offer $1 off the purchase of a second record. But, he adds, "With laser printing, we can basically print the customer's name on the coupon and use it for a contest."

DMM calls the postcard its "primary piece." Other vehicles include catalogs and sound sheets, the latter possessing greater sound quality than past sheets could deliver. The company also plans to assemble coupon packages involving more than one entity, which will be mailed monthly to three million people in the 14-34 age group.

For any of these options, DMM promises a complete package. Says Fox: "We do the whole job: finding your market, producing the materials, bagging it, and sending it."

In most advertising media, the more targeted the audience, the more expensive the cost per thousand. But Fox claims that DMM can compete, even when compared to mass mailing specialists: "For the mailings themselves, the lists are all the same price. I mean, a thousand names is a thousand names. We're as competitive listwise as anyone in the business."

Fox says the company looks for other cost-cutting measures to pass along to its customers, including printing costs. "We do our printing in South Florida, and it's much cheaper than doing it here in New York. I told the rate I'm getting to one printer and he said, 'I can't even buy the paper for that.'"

As is standard in the industry, DMM charges per-piece as the order gets larger. For example, a 25,000-piece, two-color run costs $1,200—close to a nickel per piece—while a million-copy run of that same mailer would cost $14,500, or less than one and a half cents per piece. Other costs, including perforation die-cutting, postage, handling, and the mailing list, are added on to that basic cost, again with the per-unit charge decreasing as the order gets larger.

Also on the drawing board is a music magazine to be mailed nationally to a quarter-million homes. Fox expects that medium to be used mostly by manufacturers.

Fox says DMM doesn't plan to limit itself to music product, mentioning video and computer software manufacturers as ideal customers for DMM's methods. In the case of video, Fox says the company has compiled a list of VCR owners through warranty lists.

"As far as we're concerned, we're dealing with home entertainment centers," he says.

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

BIG TIME is celebrating its first year of U.S. operations with a big bang of a release schedule. The label's roster leaders, the Hoodoo Gurus, have enticed Elektra to pick up their "Maria Needs Guitars" album for distribution, marketing, and promotion. That's after Big Time sold some 50,000 albums on the former A&M act, says Big Time chief Fred Bestall.

The Elektra/Big Time deal applies only to the Hoodoo's U.S. releases, and the Australian-born band retains 100% creative control on future product. According to Bestall, the deal represents a happy marriage of interests. "We'd talked it about as far as we could on the alternative level," he says. Still an avid supporter of the independent distribution network, Bestall says that Big Time holds CD rights to the (Continued on next page)

FOR WEEK ENDING APRIL 12, 1986

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GRASS ROUTE
(Continued from preceding page)

Roodos’ releases, an obvious benefit to distributors.

Meanwhile, the Los Angeles label continues to fill the indie pipeline with releases. Of particular interest is a three-song 12-inch by Alex Chilton. All the songs are original tracks, and the disc carries a $4.95 list. You might have caught Chilton on “The Cutting Edge” last month on MTV or during his tour last year supporting the “Peualdalt Tarts” album.

You can also expect Dumptruck’s Don Dixon-produced “Positively Dumptruck” to hit the streets soon. Later this spring, Big Time will issue a compilation from Love Tractor, a former DB/Landslide act. Dubbed “Success Through Laziness and Bad Attitude,” the album features highlights from the Tractor’s last three albums. That ought to keep you satisfied until the band plows out new product for release later this year.

For more details on Big Time’s extensive release schedule, call Mark Kates at (213) 460-4033.

EMERGENCY RECORDS of New York City is also gearing up for releases. They have an obvious interest in the punk market. “The best thing is what’s going on now,” says John Azzaro of Living Music’s California office: (707) 468-5059.

In Our March 29 column, we erred in telling you that Living Music’s first non-Paul Winter releases were already available. You’ll have to wait another month for solo albums, a former DB/Landslide act. Dubbed “Success Through Laziness and Bad Attitude,” the album features highlights from the Tractor’s last three albums. That ought to keep you satisfied until the band plows out new product for release later this year.

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Spec's Stock Offering Capitalizes The Chain's Video Changeover

BY EARL PAIGE

LOS ANGELES - An infusion of capital through the company's Stock Offering Capitalizes The Chain's Video Changeover.

Merchandisers (NARM) convention forecast a total of 29 stores by year's end, major expansion coming in upstate Florida.

President and CEO Ann Lieff expressed delight for herself and the Spec's management staff that the capitalization allowed "for centralizing our operation." Adoption of two new automated systems is credited with aiding expansion—calling not only for more stores, but also for establishment of larger stores. One automated procedure utilizes Telxon terminals in each store for automatic replenishment, among other features.

The other system is described by Joe Andrulets, vice president and general manager, as IVIS (Integrated Video Inventory System), which will spearhead the video side.

Actually, going public turned the whole company around, say Andrulets, Ann Lieff and executive president of development Bill Lieff. Among other key executives are Rosalind Sporer, executive vice president and treasurer; Peter Bie, chief financial officer; and Martin Specter, founder and board chairman.

Other elements key to Spec's expansion include construction of a new 30,000-square-foot warehouse with 10,000 square feet of headquarters in a location at the Miami International (Airport) Commerce Center. A vital component will be a training center supervised by Vicki Curbick, assistant to the president.

Though modest compared to the "universities" larger chains are developing, Spec's management school will feature a training curriculum "that allows Viki to take training videotapes out to the stores every month," according to Ann Lieff.

As the state's largest indigenous chain, with 12 units in greater Miami, Spec's is staking out territory in two larger upstate markets, Orlando and Tampa/St. Petersburg. It's the first time the chain is clustering more distant stores into what Bill Lieff calls "hubs." Previously, isolated stores have existed as far north as Gainesville and Daytona.

The inclusion of video departments points Spec's toward drafting larger stores of 3,000 to 4,000 square feet. While two recently opened stores don't have video departments, due to earlier lease agreement limitations, the success (Continued on page 50)
Dealers Re-Evaluate The Rental Club Concept

This story prepared by Earl Paige in Los Angeles and Geoff Magfid in New York.

LOS ANGELES The role of the video rental club—once the sine qua non of the early video specialists—is changing, as more and more dealers leap into the marketplace.

While a core of established retailers remain faithful to the concept, there is now a trend toward less formal plans. Many retailers have either eliminated or greatly reduced membership fees, while others have completely scrapped the club concept.

Some store owners have been dead set against clubs from the beginning. "I never saw any reason to charge people to do business with me," says John Pough, head of Orange County, Calif.-based Video Cassettes Unlimited and national president of the Video Software Dealers Assn. (VSDA).

The same is true for Atlanta-based Turtles Records & Tapes, which has an 18-month-old rental program and now has video departments in 60 of its 61 stores. "If we don't have any membership fee at all," says Wyn King, vice president of operations, "all you have to do is fill out an application, have a Visa or MasterCard and a driver's license.

Others that once charged membership fees have done away with them. Steve Garvis, vice president of operations for full-fledged clubs. Veteran Florida dealer Art Ross, a VSDA director, says, "It keeps out the riff-raff. It allows us to offer a different type of customer. They're conscious, there's no hassle over late charges, and best of all, no bad checks." But Ross also knows that "clubs are rare these days," and that the membership rates at his Tampa Video Station—a first-year $50 fee and $25-per-year renewal—are "the highest in town.

Ron Bryant, vice president of franchise marketing for the Detroit-based 40-store Discount Video, is another staunch supporter of the club concept.

"Our contention is that places that don't charge a membership fee don't offer the same level of commitment to the customer as those that do," says Bryant. "By charging a fee, I'm guaranteeing good service for the life of the contract. We will commit to the customer."

Bryant adds that funds made from membership fees allow stores to maintain a stronger inventory of titles. And to sweeten the pot, Discount Video offers incentives to buy into its club.

Standard rate for a first-year membership is $50, but Bryant says during grand openings and other specials, that fee can be reduced by as much as 50%. In return, the member receives a sheet of discount coupons "worth of $60." Re-

ews cost $25. The chain also offers a $100 one-time fee, sometimes discounted to $50, with a double sheet of discount coupons added as a bonus.

Another chain that still believes in membership clubs is 25-store Movies To Go, based in St. Louis. However, according to vice president John Ellis, the chain has just revamped the structure of its club.

"We had some experiments and found we were keeping a lot of customers away at $25 a year," he says, "so we're reducing it to $12.50 for one-time membership. We're doing a lot of half-price rentals and giving away free coupons, and though we don't tie these offers into membership, they do effectively allow a quick payoff to customers."

(Continued on page 31)

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* Compiled from a national sample of retail store sales reports.
* For week ending April 14, 1986.

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**Video Plus**

The VCR-Rabbit's "multiplying system," including receiver (above unit) and transmitter, allows every television in the house to share the same video recorder.

**BY EDWARD MORRIS**

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may forward information and promotional material to Edward Morris, Billboard, P.O. Box 24780, Nashville, Tenn. 37220.

Video buffs will find an evening well spent sifting through the new RCA Video Accessories catalog (from RCA Distributor and Special Products division, 609/553-2465). The 42-page volume covers items for use with TVs, VCRs, camcorders, video cameras, video games, and home computers. In all, more than 200 accessories are listed. The catalogs are free on request.

Rabbit Systems (213/393-9830) has just released for spring stock the VCR-Rabbit and the VCR-Rabbit Remote, items that transmit the video/audio signal from a single VCR source to other nearby television sets. Each system consists of a transmitter to be placed on the VCR, a receiver for the receiving television set, and a "miniheart" connecting wire. Signals can be transmitted for as much as 300 feet, according to the manufacturer.

The VCR-Rabbit sells for a suggested $49.95 for the initial transmitter/receiver system. Additional receiving units for multi-televisio

... on page 31
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Video retailing

April Meet Offers 'Inside' View
NAG To Cover Rental Field

BY JIM BESSMAN

NEW YORK The 7-Eleven chain is not the only convenience store operation with an eye on the home video boom.

The video rental business comes up for discussion again at the sixth annual convention of the National Advisory Group, Convenience Stores/Petroleum Companies (NAG), this week (10) at the Hilton Sand Key Resort Hotel in Clearwater, Beach, Fla.

The Jacksonville, Fla.-based national buying, marketing, and service organization broached the topic at its last convention, but according to NAG president Hugh Howton, there was then insufficient information specific to the membership. NAG consists of upper-level management personnel from small convenience store chains and petroleum marketers and their suppliers.

Howton, this "time we want to tell owners the inside story about videocassettes: What are they, problems in renting and storing, whether they should buy, how to get rid of them, the costs, percentage of rentals, establishing a library, who controls what, should they own or lease or put them on consignment—all the requirements to ensure a good job."

To help answer these concerns, Howton is bringing in former VSDA staffer Lisa Solomon, now head of the Dallas-based Videodome video consulting firm. Solomon says that aside from explaining the differences in available video marketing programs and describing the video industry's potential in general, her presentation will emphasize that convenience stores should rent only, and be especially "conscious" of its specific clientele.

"Convenience stores should not be video stores," adds Solomon. "I'm very pro sales, but the convenience store is not the place to display a sale tape. It's definitely a rental market.

These outlets, she continues, "can't just go with a top 40 mix if they want to get maximum profits. They have to gear toward their type (Continued on next page)

SPEC'S EXPANSION
(Continued from page 45)

of video in other units stores management.

"Three months ago we opened in Plant City we had to refit," says Bill Lieff, "and there are two video stores in the same strip with us."

He notes that the firm has yet to experiment with video in its mall locations. Of Spee's 21 present stores, 10 are in strips, nine are in malls, and two are free-standing.

Spee's present rental fee structure starts with a $2 nightly charge and offers Monday-Wednesday $1 traffic specials. Half the stores carry Beta.

As the time of the prospectus publication last fall, video was for sale in all 16 stores and rental was available in just seven. Video contributed 11% of total revenue for the fiscal year ended July 31, 1985, based on net sales of $16,638,000.

Spee's considers it a continuing serious player in prerecorded music, and management continues to be pleased with the chain's performance in personal stereo with items under $100. However, Bill Lieff warns, "We're coming to less and less capability in personal stereo. There's pro and con. The upside is accelerated sales and sales of software you might have missed if you didn't sell the players. But the downside is the demo time. We feel we'll keep personal stereo in three-fourths of the stores."

A breakthrough for Spee's, say both Ann and Bill Lieff, was a visit last fall to Southern California to examine combo stores (audio and video software). "We made modifications and upgraded our stores accordingly," they report.

Of Spee's total thrust, Ann says, "Florida is the hottest state in the country. With the growth seen for video and Compact Disc, our thinking in taking the company public was that we'd be crazy if we didn't go for it."

Uncharted Sees

Congratulations Bob Mann. Automatic Golf - Certified Platinum 168,000 Units Sold. (Records available for audit to any authorized chartering organization.) Coming soon: Bob Mann's "Instant Karate"

Top Videocassettes

Compiled from a national sample of retail store rental reports.

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\* Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested retail price of $3 million ($50,000 or $1.2 million for non-theatrical made-for-home video product); 25,000 units or $1 million for music video products; \# Recording Industry Assn. of America platinum certification for theatrical films, sales of 150,000 units or suggested retail price of $6 million ($80,000 or $2.4 million for non-theatrical made-for-home video product); 50,000 units or a value of $2 million for music video products. Tapes certified prior to Oct. 1, 1985 were certified under different criteria. \# International Tape Dist. Assn. certification for gross label revenue of $1 million after returns or stock balancing.

BILLBOARD, April 12, 1986

www.americanradiohistory.com
RENTAL CLUBS
(Continued from page 46)

A more prevalent pattern today is seen in the way National Video advises its 660 franchisees. "We use a VIP card which is reissued each year," says executive vice president Troy Cooper. "We suggest our franchisees absorb the cost and issue the cards free, but many do charge a nominal $2 or so for the initial processing and for renewal." Cooper adds that renewal allows stores to update credit status.

Taking the middle ground on the club issue is the Camelot Music chain, with video departments in 86 of its 178 stores. The club's original membership program costs $19.95, and benefits include reduced rental rates, a 10% discount on all regularly priced video merchandise, club mailings, and special sale programs. Recently, however, a $5 rental-only program has been added.

The latter, called a "standard" membership, requires a major credit card for enrollment. "That secures the membership," says video director Carol Babeli, adding that unlike other lower-priced programs, Camelot's $5 plan doesn't include renewal fees.

The original program is now referred to as a "de luxe" membership, and Babeli says, "It looks to be that's going to be the stronger of the two. The interesting thing is that we still haven't seen a decline in our de luxe membership. I think that's a credit to the salesmanship of our people. I think the discount means something to people; there's a lot of collectors out there."

Babeli says that standard club members may upgrade to de luxe status by paying the difference between the two rates.

Another indication of the trend toward lower club fees is the fact that the same Camelot program that now costs $19.95 sold for $50 when the club was launched in 1981. But Don Moerstal, advertising and public relations specialist for 94-store Video Update, perceives a problem in reducing club rates.

"We can't seriously lower the price without causing problems among our current customers who bought in at the higher rate," he says. "The minute you begin lowering the price, you begin to offend your existing members."

NAG CONFERENCE
(Continued from preceding page)

of clientele—to narrow-target according to whether it's a blue collar location, a strip or shopping center, hours of operation, cross-merchandising, and other criteria. Careful selection of titles is the most important problem to be faced in getting into video for them.

Howton says that following the convention, detailed minutes of the video session will be disseminated to 900 retail companies, mostly non-members, as a means of "proselytizing" prospective joiners. Currently, the 21/2-year-old NAG is made up of 212 members, including 100 rental companies representing 3,000 convenience stores and gas stations. The rest are suppliers. Howton says that the largest member company owns 371 stores. The average holds 18-20 locations.

THE TOY SENSATION
IN A FULL 101-MINUTE MINI-SERIES
NOW ON HOME VIDEO!

CHALLENGE OF THE
GOBOTS
The GoBotron Saga

FROM HANNA-BARBERA PRODUCTIONS, INC.
AND TOY CONCEPTS, INC.

The action toy sensation that's sweeping the nation now comes to home video in a full 101-minute mini-series! TONKA CORP. and animators HANNA-BARBERA PRODUCTIONS, INC. bring all the action and excitement of The GoBots to this fully-animated saga of the creation of The GoBotron World.

NATIONAL RELEASE DATE:
May 14, 1986

VESTRON VIDEO
101 High Ridge Road, P.O. Box 4000, Stamford, CT 06907

Creative Marketing Company of the Year (as voted by the readers of VIDEO INSIDER)
Prices Tumble As Disney Enters Its ‘Wonderland’ Campaign

BY TONY SEIDMAN

NEW YORK—Walt Disney Home Video has lowered the price of ‘Alice In Wonderland’ at $29.95 as part of its annual summer sale—the first time the company debuted one of its animated classics at a sell-through price.

‘Alice In Wonderland’ is the headline package in Disney’s annual promotion, this year titled “Disney’s Wonderland Sale.” Other titles featured in the Disney promotion include:

- Fully animated Disney cartoons offered at less than $15.
- An extended duration to make this the company’s longest running “summer” promotion. “Wonderland” is slated to go on through Christmas; Disney’s previous drives all ended with the beginning of fall.
- The only close date on the sale is May 6; street date for the product May 25.
- Disney Home Video head Ben Blattner describes the pricing of “Alice In Wonderland” as “one-tier vs. two-tier.” In 1985 Walt Disney Video released “Pinocchio” at $79.95 and several months later dropped the price to $29.95, greatly distressing many retailers and the program in stock. Sales of the program proved strong at the lower price, and the “response at retail” led to the $29.95. “Alice,” says Tenn.

Coming out at $14.95 are three “Winnie The Pooh” titles, one Mickey Mouse, and one Donald Duck program.

The Mickey and Donald packages each run for 30 minutes, are “Mickey Knows Best” and “The Importance Of Being Donald.” Previous collections of high-powered Disney animated characters ran 45 minutes and retailed for $29.95.

The “Pooh” programs are “Winnie The Pooh & The Honey Tree,” “Winnie The Pooh & The Blustery Day,” and “Winnie The Pooh & The Honey Tree”. The Pooh programs were out three years ago in a single package that sold for $79.95.

Six other movies join “Alice In Wonderland” and “The Absent-Minded Professor” in the “Wonderland” sale. At $29.95, features include: “Bedknobs & Broomsticks,” “20,000 Leagues Under The Sea,” “The Happiest Millionaire,” “The Parent Trap,” “Davy Crockett, King Of The Wild Frontier,” and “Davy Crockett & The River Pirates.”

‘Chains that have a rental business, have a direct mail business’

As before, Disney’s summer promotion will be backed by strong co-op funds, p-o-m material, and a consumer advertising campaign. The company claims the costs of the marketing campaign will be more than $5 million. A large amount of spot television buys is planned, with coverage planned so that every potential purchaser in the nation’s top 10 markets will see “Wonderland” spots at least four times. An average of 35 spots will run weekly.

Disney also use a “scatter plan” approach with its television buys, going into locally targeted and produced programs and into shows airing just before prime time. Spots will also appear on daytime game shows such as “Let’s Make A Deal,” “Price Is Right,” “Hot Streaks,” and “Wheel of Fortune.”

Print ads will run in TV Guide, People, Time, and in major newspapers.

A heavy selection of point-of-purchase material is also available. Stores will get pieces of material including a single convertible unit which can be turned into a display floor, two floor displays, a floor and a counter display, and a canopy.

In addition to lowering the prices of its products, Disney is also raising dealer margins. “If we’re going to ask retailers to bring in inventory in quantity and use some of their advertising for sales, then they have to have a reasonable margin. Twenty-five percent is not going to do it any more,” he says.

Direct mail is another potential sell-through avenue, says Tenn. The chains that have a rental business have a direct mail capability, “through their rental club lists, he says. Dealers can start ‘using that direct mail capability and allow his consumers to order the product,” he suggests.

Tenn is not worried about the impact of the large number of current promotions on “Wonderland.” “Just as there has been a glut of product for rental, there’s going to be a glut of product for sale,” he says. Even so, he claims. “There’s never too much good product. Product that sells there’s never too much of; product that performs, there’s never too much of.”

And that, he feels, is the category into which Disney’s materials falls. “What the dealer’s going to do, as dealers traditionally have had the responsibility of doing, is pre-selling the product,” Tenn says.

TOP MUSIC VIDEOCASSETTES

Compiled from a national sample of retail store sales reports.

FOR WEEK ENDING APRIL 12, 1986

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<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
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<td>Tom Petty And The Heartbreakers</td>
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IN A RECENT COLUMN we discussed VCR heads, the internal components that "read" audio and video signals onto and from videotape. This time we look at the analogous component in video cameras—the image pickup tube or imaging microchip. As cameras and camcorders continue to shrink in size, some background on this element can help you understand size reductions.

All video cameras and camcorders use either a tube or a chip to turn light into electronic video signals. The type of TV picture that results depends on the type and size, all else being equal.

Tubes rather than chips have been the standard since the beginnings of TV cameras in the '20s and '30s; microchip imagers weren't introduced to consumer cameras until 1982, with Hitachi's model VK-C1000. We'll look at tubes first. In a sentence, they work like TV sets, but backwards.

Image pickup tubes are transparent glass cylinders that lay horizontally inside the camera. In consumer equipment, they're either 1/3, 1/2 or 2/3-inch in diameter. The end closest to the camera lens has a flat, photosensitive surface called, among other things, the "signal plate" or "target plate." This is where light passing through the lens falls. In color cameras, the light first passes through a striped filter that helps produce video's primary colors of red, green, and blue.

At the tube's other end is an electron "gun" that produces an electron scanning beam. This beam scans the signal plate where light energy is being stored. The beam then transfers the energy through the vacuum of the tube, past various electronic tweaking devices, and finally through a "signal electrode" that, in conjunction with other internal components, produces video signals. This is a simplified explanation.

Until they were phased out in 1985, the standard video camera tube was the Vidicon. Tube names are capitalized trade names; the "c1" ending they all share comes from one of the two earliest tubes, scientist Vladimir Zworykin's "iconoscope." The Vidicon was developed by RCA about 1951, and was intended to be the centerpiece of the relatively light, low-cost industrial/educational cameras. Video cameras—from the '60s "portapaks" to the late-'70s home-consumer models—each used a Vidicon tube.

Since it was designed for industrial use, the Vidicon was a fairly rugged, no-nonsense tube. It wasn't, however, particularly low/light sensitive. Most had "minimum illumination" requirements of about 100 lux, more than 10 times the amount required by most consumer cameras today.

Japan's NHK (Nippon Broadcasting Corp.) developed the next tube introduced to consumer cameras, (Continued on page 50)
She is one of the most recognizable figures in contemporary music today. Her success, both as a member of the legendary Fleetwood Mac, and as a solo artist, has been all platinum.

This is Stevie Nicks’ biggest hits, including “I CAN’T WAIT” and “TALK TO ME” from the current smash album ROCK A LITTLE, plus “STAND BACK” and “STOP DRAGGIN’ MY HEART AROUND” with Tom Petty and more.

$19.95 suggested retail price
Dolby Stereo — Digitally Mastered

ALSO AVAILABLE ON VIDEOCASSETTE

MENUDO
VIDEO EXPLOSION
A thrilling concert video by the group that has conquered young America and the rest of the teenage world. Singing and dancing their way through more than 13 songs, the sensational five-some keep their fans spellbound.
$29.95 suggested retail price
Dolby Stereo — Digitally Mastered

BOB MARLEY
LIVE AT THE RAINBOW
He was one of the most important musical artists of the past decade. This collector’s video, featuring 13 of the superstar’s greatest songs, documents one of the most brilliant reggae events ever recorded on film.
$29.95 suggested retail price
Dolby Stereo — Digitally Mastered

CLIMAX BLUES BAND
LIVE FROM LONDON
Here’s the band that helped shape the British Blues explosion of the early 70s, in a rare performance video. Filmed at London’s famous Marquee, this electrifying concert features all of their biggest hits.
$29.95 suggested retail price
Dolby Stereo

AVAILABLE ON VIDEOCASSETTE IN APRIL
ORDER NOW — CALL YOUR DISTRIBUTOR TODAY!
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the still-popular Saticon. Also originally an industrial/educational-level tube (with some light broadcasting applications), the Saticon was a step up. One of the primary reasons is that its photosensitive surface is coated, generally, with selenium arsenic tellurium. This chemical formulation helps lessen image “lag” (streaky images) and needs less light than the antimony trisulfide coating of Vidicon tubes. Sony’s “SMF (Saticon Mixed Field) Trini-con” is basically a Saticon variant with proprietary color processing.

The next generation of image pickup tubes is made up of two closely related types: the Newvicon and the Newiron. The latter, more prevalent, is essentially a product resulting from minor evolutionary changes in the former. Coated with zinc selenium and a band of zinc tellurium/cadmium tellurium, the Newvicon’s prime strength is its low-light sensitivity.

The latest development in video camera tubes is “high-band” technology. High-band tubes incorporate a variety of electronics that provide, among other things, better scanning of smaller image particles than previous tubes. High-band Saticons, for instance, provide better horizontal resolution, one standard measurement of image quality, than do conventional Saticons—all else being equal, of course. Tubes in radios, amplifiers, et al. were supplanted by solid-state, integrated-circuit technology. So, video camera tubes, while no immediate danger, are being challenged by image-sensing microchips. These come in two types: the original MOS (metal-oxide semiconductor) and the later CCD (charge-coupled device). Both MOS and CCD imaging chips have the familiar advantages over vacuum tubes: durability, quick warmup, and compactness. The fingernail-sized chips also have it over tubes in that they are virtually free of image-lag, and do not “burn.” (Tubes, when pointed at extremely bright objects such as the sun, can be ruined by a “burn-in” spot.) The primary disadvantage is that most imaging chips are far less light-sensitive than most tubes—although, significantly, there are exceptions. One final point: chips also tend to be found in the most expensive cameras and camcorders. Whether tubes or chips are used, a video camera imaging device is not an isolated component. Its performance depends somewhat on the support electronics.

Chips may eventually replace tubes, if past trends apply, but for now, both peacefully coexist. The primary disadvantage of image-lag, and other things, such as a “burn,” is basically eliminated. Both MOS and CCD imaging chips have the familiar advantages over vacuum tubes: durability, quick warmup, and compactness. The fingernail-sized chips also have it over tubes in that they are virtually free of image-lag, and do not “burn.” (Tubes, when pointed at extremely bright objects such as the sun, can be ruined by a “burn-in” spot.) The primary disadvantage is that most imaging chips are far less light-sensitive than most tubes—although, significantly, there are exceptions. One final point: chips also tend to be found in the most expensive cameras and camcorders. Whether tubes or chips are used, a video camera imaging device is not an isolated component. Its performance depends somewhat on the support electronics.

Chips may eventually replace tubes, if past trends apply, but for now, both peacefully coexist.
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The action never stops! Order lots and lots of “Remo Williams: The Adventure Begins” on videocassette. Everyone will want to join in the excitement!


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NEW YORK Music video director Francis Delia has expanded his Holly-
wood-based production company to facilitate its diversification into other markets, while continuing to
develop its interests in music video.
A year ago, the director said that he was eager to develop projects in areas such as commercials, feature films, and television; but that the "very proliferation" of work in mu-
ic video clips was making that goal dif-
cult to achieve (Billboard, Jan. 19, 1985).

Now, Delia has beefed up his ad-
ministrative and directional staffs in his
attempt to branch out—a move that has been considered wise.

Some of the key new appoint-
ments and promotions at Delia's Wino Company Inc., are:
- On the talent side, documentar-
ian Jean Pierre Dutilleux and music video
director Yuri Sivelop have been brought into the firm.
- Louis Ragapo, former vice presi-
dent of marketing and promotion at Exit/A&M Records, and director of
music video programming development at Alan Landsburg Pro-
ductions, has been named chief execu-
tive officer.
- Emily Cherniss, formerly with
Playboy Channel's ancillary mar-
ting division, has been appointed
director of operations.
- Wendy Ferris, previously direc-
tor of public relations at Kragen &
Company, has assumed the same role at
Wolfe.

According to Delia, his company's execu-
tive producer and "natural selection" from its music video roots.
"The name of the game is diversifi-
cation," says the director, who has
done 40 clips in the past four
years since Wall of Voodoo's "Mexi-
can Radio," a $13,000 visual smor-
gewash, which established him as a
cutting-edge director. "The basic
idea is to keep our music video
strength, and build up the com-
mercial end of the firm.

Delia says, though, that "music video
is our primary source of in-
come, and will continue to be.

The Wolfe Co. has just completed its first commercial—a series of four 30-second public service spots for the AIDS Project Los Angeles' "Fight The Fear With the Facts"
campaign. The project was commis-
sioned by the Weucker & Shalek ad agency.

Other projects being developed include a 12-part TV documentary that Delia is working on with Dutti-
leux (who directed the 1979 Oscar-
nominated "Raoni" documentary about Amazon Indians, as well as Stewart Copeland's recent "The Rhythmats" home video); a feature
film screenplay Delia hopes to produce independently; and fashion
video projects.

"In terms of career longevity, you have to diversify and broaden the
market areas you can go into,"
says Delia. Particularly because of the "ebb and flow" of the music
business, it is important to "effect-
ively develop other markets."

This process, he says, "is not a
matter of just signing on directing
talent in volume, or creating a run-
amok overhead situation," but one
that "requires selectivity" in terms of projects undertaken and talent
enlisted.

As with other veteran directors, Delia has noticed a "certain contrac-
tion" in the music video business,
with record companies exercising
greater caution in budgeting pro-
duction planning, and hoping for a "tangible" return on investment.

But Delia notes that Wolfe Co.'s
video output over the past three
months remains "healthy" and di-
verse, with clips such as Starship's "Sara" and "Tomorrow Doesn't Matter Anymore"; Blue Oyster
Call's "Dancin' In The Ruins," and
Ry Cooder's "Crossroads."

Chief executive officer Rapage
feels that Wolfe's charge is now to
develop the music video market and
help give it direction. "We must not
only present [music video] product to
the record buying public, but
should also shape the market it-
self," he says.

Rapage notes the development of
a "move from independent video di-
rectors to production companies," and
says he hopes to position The
Wolfe Co. at the front of that trend.

JIM BESSMAN

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**Performer/Writer Been Gets The Call To Direct**

BY JIM BESSMAN

NEW YORK Despite Elektra Rec-
ords' initial reluctance, Michael
Been—lead singer, bassist, and
principal songwriter of the Call—has
been given a shot at directing the
group's first video for the label.

Filmed for "well under $50,000" in
two San Francisco area clubs and a
restaurant but in San Francisco—"Every-
where I Go" clip is a departure from the
call's two previous black-and-white performance clips. Shot
most exclusively in color, the clip con-
tains off-stage documentary footage as
well.

"There were three schools of
thought on me being allowed to do it," says Been of his directorial debut.

"Some felt I didn't have the ideas; some
felt I didn't like the idea at all. Some thought it was
great. The rest were pretty nervous. I
guess they wouldn't feel more secure
with someone who's done it before.

Still, when the work was finished, the
label seemed satisfied; he says he just
sent them the rough cut, and they liked it," Been says. "Of course, with all
the different opinions, each of them have a different couple of scenes they
didn't like."

Admitting the band has a "heavy
gloom-and-doom image," he says he
wanted to show that there's another
side to the band, one that "doesn't take
ourselfs so seriously.

Been says he also tried to present
the band members as distinct charac-
ters. "When I like a band, I get into
knowing the different people as indi-
viduals," he explains. "This creates
more of a relationship and a bond be-

tween the band and the audience."

Beatles were the best example; they
weren't just a band performing a
song.

To personalize his band—com-
prised of drummer Scott Music, gui-
tarist Tom Ferrier, and keyboardist
Jim Goodwin—Been mixed up his par-

cipations "live" on stage with Dutti-
leux's Oasis and Berkeley's Berkeley
Square with unscripted "cinema ver-
itable" footage that was shot by a three-

person crew which followed the band
around in the San Francisco rehearsal
setting.

"With this band, if you have us
perform a song where we put ourselves
into it and enjoy it, there's something
very real and credible," says Been.

"But if you sit us down and pose
for a picture, we look terrible. Same
thing if you try and make us act—very
wrong."

Been admits that, from a label
viewpoint, one of the Calls' problems
is: "We're not good at show biz."

Nevertheless, he says that "good videos
can be done simply and honestly, without the special effects and the
personality cult that arises from a sil-
ly fantasy that someone then decides
to exploit commercially. That's not healthy, and anyone can see it's wrong."

To keep "Everywhere I Go" simple
and low-budget. Been avoided reli-
ance on "a lot of tricks," keeping all

the effects within the "confines of

Theatrical. Although all but the Super
(Continued on next page)

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**Video Track**

NEW YORK

A VIDEO FOR "Be Fair To Your-
self," an anti-drug song performed by
the NHL Buffalo Sabres, is scheduled to be screened soon in
schools throughout western New
York. It was produced by Lynn
Ann Helmstadt for Select Sound
Studio and WGRZ-TV. The
song was written by Dick Bauerele
and Ron Lombardo.

The popular nightclub Private
Eyes is expanding its video produc-
tion wing, Private Eyes Produc-
tions, to include a new state-of-the-
art editing system. The company's
most recent project is a video for
Karl Lagerfeld's Homme from
new men's collection. It will premiere at the
product launch party later this month.

Simonne Soffer directed Select
Records recording group Whistler's
video for "(Nothing Serious) Just
Buggin'," the first single from the
act's debut album. It's a conceptual
piece that was shot at Nexus Stu-
dios and employs animation and super-
imposition effects. Julie Pante-
ich produced.

The governor's motion picture and

television office will hold a two-
day seminar for state agencies and
departments on the needs of the
film and video industries and ways
to handle location and production
requests. It will take place April 22
and 23 in Saratoga Springs, N.Y.,
and will feature guest speakers from
the motion picture, TV, com-
mercial, and music video production
industries.

LOS ANGELES

UNITEL HOLLYWOOD has been
busy editing video programming
for Lynch/Biller Productions,
in the form of three Turner Broa-
dcasting System video shows: the
hour-long "Chartbusters" and
"Power Play" programs, directed by
Steve Uhlenberg and produced by
Terry Lynch and Gary Biller;
and "Night Tracks". Unitel's Keith
Cook and John Bellis provide on-
line editing for the shows.

New York-based Greg Dougher-
ty recently went to Hollywood to
edit Columbia recording act Lover-
boy's video for "This Could Be The
Night," which is in heavy rotation
on MTV. It revolves around a street
scenario that was lensed in Vancou-
ver under the direction of Dominic

Sena, Beth Broday and David War-
field produced for N. Lee Lacy.

Dougherty used the facilities of The
Editing Co. and Unitel.

OTHER CITIES

IR'S "THE CUTTING EDGE" re-
cently went to Mardi Gras to soak
up some of New Orleans' cajun and
jazz offerings. Hosted by Peter
Zarembs, the rock show featured
several acts, including the Dirty
Dozen Brass Band, Beausoleil,
Mamou, Bayou Rhythm, and the
Radiators.

Michael Damian's new video for
"What Are You Looking For" is a
romantic clip that is said to put
the artist in an "unending game of
cat and mouse" with a "beautiful yet
delusive woman." Directed by Debo-
rah Samuel and produced by Allan
Weinrib, the clip is Damian's first
from his self-titled album.

Edited by LINDA MILESKI

Production companies and post-

production facilities are welcome
to submit information on current
projects. Please send material to Video Track, Billboard, 1615
Broadway, New York, N.Y. 10019.
Ampex proudly presents its 500th Golden Reel Award to Kool and the Gang for their album Emergency. Thanks to their award-winning performance, we had our 500th golden opportunity to help.

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The Ampex Golden Reel Award is an international symbol of outstanding achievement honoring many of the world's top studio performers. An important part of the award is a thousand-dollar donation to the charity of the performers' choice.

The award is presented to albums and singles that have earned Gold Record status and are totally recorded and mixed on Ampex professional studio mastering tape.

We're pleased that 500 gold records and albums have been recorded on Ampex mastering tape. We look forward to 500 more.
Yamaha Cyclist Campaign Revs Up Results
Beginner Synthesizer Fans Are Responding

BY STEVEN DUPLER

NEW YORK — Yamaha Corp.’s professional products division, citing strong initial reaction to its one-month-old TV campaign, is finding broadcast and cable music video outlets to be strong channels for reaching young, beginning, and would-be synthesizer players.

‘Advanced products are within their reach, both musically and economically’

The campaign, said to be the largest show program ever mounted by a musical instrument manufacturer, centers around a 30-second spot which promotes Yamaha’s new low-priced DX-100 FM digital synthesizer. Begun Feb. 24, the drive is set for a nine-week run on network, local, and cable music outlets, including MTV, NBC’s “Friday Night Videos,” “American Bandstand,” “Radio ’90,” “Night Flight,” and TBS’ “Night Tracks.”

Phil Moon, Yamaha professional products advertising manager, says the company’s primary goal with the campaign is to “pursue, in a concentrated manner, the youth market of 12- to 17-year-olds.”

“The musical instrument market has been seen by some as a relatively static market in recent years,” says Moon. “In order to turn that around, it’s essential to reach budding musicians, and show them there are products out there with advanced technical capabilities that are within their reach, both musically and economically.”

Moon says the ads elicited a positive impact “almost immediately.” Yamaha dealers are reporting heavier crowds, he says, and a group of high school students even made a foray into Yamaha’s Buena Park, Calif., headquarters to inquire in person where they could buy the DX-100. The keyboard itself, says Moon, is selling so briskly that Yamaha is “moving everything we can produce right now.”

“One dealer told us that he held a synthesizer seminar for a group of fifth- and sixth-graders,” says Moon. “The kids were so tuned in to the TV spots that they were asking him to replicate some of the sound effects the synthesizer makes in the commercial.”

The DX-100 is based upon much of the same FM (frequency modulation) synthesis technology that was incorporated into the landmark DX-7 professional digital model. Its $440 suggested retail price, however, places it within the reach of many beginner and would-be synth players. “It’s designed to provide aspiring keyboardists with their first experience with the world of digital synthesis,” says Moon. The ultimate goal, Moon adds, is to eventually expand the ranks of professional synthesists by allowing early contact with the technology.

The TV ad, produced by the N. W. Ayer advertising agency, features a soundtrack composed by Joel and Jerry Goldsmith and performed on Yamaha DX-100 and DX-7 synths. A teenage boy, dressed in motorcycle gear, is shown about to play a DX-100. As the boy lowers the visor on his helmet, visual images from the boy’s imagination are projected on the black reflective visor, including concert scenes and the sounds of a race car accelerating.

To support the campaign, Yamaha is promoting Behringer’s Aphex La p materials, including a three- by nine-foot poster; a six-foot standup of “a guy in motorcycle gear, playing a synthesizer,” and a series of print ads in consumer publications targeting the 12-17 demographic, including Scholastic Magazine, 17, Marvel Comics, Hit Parader, and Circus.

A complete appraisal of the program’s effectiveness won’t be possible until late 1986, but Moon says that Yamaha is already “looking at more TV placement.”

Audio Track

NEW YORK

THE CAST OF THE Off-Broadway show “Mama, I Want To Sing” is working at Giant Sound on the upcoming album of the show. Ed Rice is at the console, assisted by Jeff Cox.

Blue Oyster Cult’s current Columbia album, “Club Ninja,” was produced and recorded at Tallysin Studios in Syosset, Long Island. Sandy Pearlman produced, with engineering handled by Paul Mandl, Toby Scott, and John Linn. Working now at the studio is Elektra artist Joni Peltz, mixing her new album.

At Secret Sound, producer Bobby Orlando has been working on a project for Bobcat Records; Mark Black has been producing a track titled “Born Again American” with bassist Will Lee; and Rickie Lee Jones has been working on a project for Geffen.

Russell Simmons and Rick Rubin produced the Run-D.M.C. cover of Aerosmith’s “Walk This Way” for the soon-to-be-released “Raisin’ Hell” album on Profile. Pete Millius engineered. Michael Parrone assisted. Also, Rick Berringer has been producing Norman Sardini’s CBS album, with Tom Edmonds at the controls. And Milton Biggman has been producing Donald Malloy’s album—the first release on Prologue Records, a subsidiary of Savoy. Millius is engineering, Todd Beeton assisting.

At The Workshoppe in Douglas- ton, Queens, producer Carl Hosch and engineer Rob Bengtson recently wrapped all audio post-production on the comedy feature film “Ryder F.I.” All sound effect layering, ambient generation, dialog looping, and music scoring were done at the studio.

In last week’s Sound Investment column, New York City’s own Quadrasonic Recording was incorrectly identified as Quad Eight Studios. Sorry, guys.

LOS ANGELES

Le MOBILE, the remote truck based here, recently trekked up to Seattle to record tracks for Quantum’s new album on EMI America. Neil Kernon is producing.

As usual, lots of audio-for-video work and TV-series-scoring projects at Group IV Recording: Engineer Dennis Sands, assisted by Andy D’Addario, was behind the board for scoring of Lorimar’s new series “Bridges To Cross” by composer Jeff Sturgess; an episode of “Perfect Strangers” by composers Bennett Selvey and Jesse Frederick; and “The Red Fox Show” for composer Sonny Burke. Also, composers Mike Post and Pete Carpenter recently scored episodes of “The A-Team,” “Hardcastle & McCormick,” “Riptide,” “Hunter,” and Stephen J. Cannell’s new series, “Stringray.”

D’Addario engineered, assisted by George Belle.

Producer/writer Michael Jay is cutting tracks for RCA act Sky at Criteria Studios in Hollywood. Guy Roche is at the board.

Recent action at The Complex in West L.A. saw Jennifer Warrens tracking her new album in Studio B, with Roscoe Beck producing and Greg Ladanyi engineering; Peter Asher and George Massen- burg working in Studio C on the new Linda Ronstadt album; and rock acts Blue Oyster Cult and Renegade recording for their upcoming tours on the facility’s soundstages.

Producer Shane Wilder has been in at Devonshire Sound Studios in North Hollywood, working on a single by Teresa O’ Dell, a 14-year-old country singer. Russell Schmitt is at the desk.

OTHER CITIES

SHIRLEY JONES has been recording for Philadelphia International Records at Sigma Sound. Production duties are being divided between Kenny Gamble, Leon Huff, Benny Sigler, Dexter Wan- nel, Billy Lacy, and Larry Davis.

The engineering staff has included Pete Humphrey, Mike Tarsia, and Arthur Stopp. assisted by Adam Silverman and Scott Mac Minn. Also there, Nick Martinelli has been producing Ian Foster for MCA London. Mike Tarsia and Arthur Stopp have been at the console, assisted by Scott Mac Minn, Randy Abrams, and Randy Silver- man.

The Cutting Edge mastering house in Ferndale, N.Y., recently completed the following projects: 45 singles for the Nigeli label; 45 singles for the Marcopaulo label; and EPs for the Traveller label/ Wild Oat Productions.

Producer Kate Williams Jr. has wrapped work on Elektra act Ma- son at Ardent Studios in Memphis. Robert Jackson engineered.

Producer Sonny Limbo has wrapped an album for Holly Woods, former lead vocalist for Canadian act Toronto, at Southern Tracks Studios in Atlanta. Engineers were Doug Johnson, Russ French, Greg Perry, and C.A. “Chunkie” Venable.

All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.
SIB, firmly established as a top international showcase of equipment for discotheques, dance-halls, theaters and cinemas, opens for the fourth year running at Rimini, famed holiday resort in the northeast of Italy, May 7-10.

All the signs are that it will be the most successful yet in the series. SIB (Salone Internazionale Delle Attrezzature E Tecnologie Per Discoteche E Locali Da Ballo) quickly established a worldwide reputation as an exhibition of equipment and technology for discos and dance-halls, an area of the music-making industry in which Italy deservedly is way out front.

Says Rodolfo Lopes Pegna, president of the Rimini Fair which organizes SIB, "There’s been tremendous effort put into increasing the all-round impact and importance of the 1986 event. There’ll be more exhibitors than last year, when there were around 300 involved, and we’re offering a panoramic survey of all sectors of the dance-hall entertainment industry, including sound, lights, special effects, furnishings and so on.

"And I stress again the fully international aspect of the event. Besides the leaders of the Italian industry, we’re welcoming companies from all technically advanced countries from Europe and other continents.

"I lay special emphasis on the big increase in representation from the U.K. and the collective participation of the Spanish disco equipment industry."

Pegna says the SIB aim is simply to provide a qualified and professional meeting point for those involved in the supply and demand of disco equipment. While it covers a wide area of the entertainment business, the specialist approach to disco equipment technology is becoming more and more clear. Increased floorage has been allocated to this area of the business, and overall SIB is using more than 18,000 square meters of Rimini Fair space.

Says Pegna: "One especially important new aspect of SIB 1986 is MAGIS, an additional exhibition staged for the movie-hall, theater and arena sectors of the equipment business. It’ll cover all aspects alongside the disco showcase of SIB. And also running at the same time is CONGREX, covering equipment and technology for congress and conference needs. We’ll be watching closely the first inclusion of MAGIS."

Mauro Malfatti, vice director of the Rimini Fair, the group responsible for promoting the event, says: "To promote SIB, we’ve worked along specific promotional lines. Our campaign, extensively and carefully directed, was aimed at the specialist disco operators. We had to track them down worldwide and make them aware of what SIB had to offer.

"We started in those countries where we knew the disco business has deep roots and is still growing fast. But we also netted those areas where there’s an obvious need for entertainment halls—North Africa, Middle Eastern Asia and Southwest Asia.

"Feedback was immediate and very favorable. We’re optimistic that SIB will continue to grow year by year. There’s firm evidence of a consistent increase in the number of dance halls and discos worldwide and SIB has evolved to teach operators how to build them and how to administer them and equip them to gain optimum results. It’s the specialist companies, such as attend SIB, which can provide the right answers.

"The importance of SIB is the direct contact it provides between equipment producers and users. Several countries are sending groups of delegates from various national trade associations. This year’s event will be wide-ranging, multi-lingual and efficient."

VITTORIO CASTELLI

Clay Paky’s 500/60 Magic Ray.

Clay Paky’s 500/60 Astrosfera.

A Billboard Advertising Supplement
APIAD Is Glue That Helps ‘Made In Italy’ Tag Stick To Quality Products

APIAD, the trade association of Italian discotheque and theater equipment manufacturers, was founded in Milan in 1983 on the initiative of major companies involved in the field. It took only a few years for APIAD to achieve a tremendous international promotional success worldwide for Italian product in this specialist sector.

Says Nicola R. Ticozzi, president of the trade group: “When we started our organization, Italian product was already widely appreciated abroad but in those days the sound and lighting accessories and equipment were marketed round the world through international distributors using their own trademarks and logos. “But we pushed on with a campaign to make the ‘Made In Italy’ tag stick in foreign memories. We hammered home the high professional quality of our product and the extremely competitive pricing of it. And during recent years, Italian trademarks have been regularly represented in the main international exhibitions and in the columns of specialist publications and magazines round the world.”

Ticozzi says the APIAD main focal points are the SIB and MAGIS exhibitions held annually in Rimini. “But we’ll be taking part, with representative stands and financed with the help of funds from the Foreign Trade Board, in specialized exhibitions abroad, with special emphasis laid on those in the U.S.”

APIAD has a large stand at this year’s SIB, with a video hall where the latest Italian product can be showcased, plus an information office where fact sheets and general information on Italian manufacturers can be found.

The APIAD member companies are: Amplilux: based in Misano Adriatico (Forli) in the Rimini area, specialists in providing “ready-to-run” discos. The firm exports 25% of its production, mostly lighting effects and audio equipment.
Artick in Corsico (Milan), one of the most important manufacturers of professional regulators for lighting theaters, discos and live shows generally. It sells 30% of its output abroad and is noted for high-tech quality and reliability.
Assel: Padova-based, a newly-established company, specializing in modular light control boards for discotheques. The company is noted for its high-tech standards.
Coemar: of Castelgoffredo (Mantova), the main producer of professional projectors and lights effects. Some 70% of its business comes from foreign markets and it plans an “onslaught” on the U.S. market from now on.
Fly: Mantova company dealing heavily in regulators, mixing quality with aesthetic considerations in

(Continued on page S-7)

Love Of Dance Is Italy’s Hot Ticket To Global Market

In 1985, the Italians spent around $1.8 billion on various forms of entertainment. Of that total, around $271 million went on entrance tickets to places like discos, dance-halls and other show venues. That tally, which doesn’t include drink charges to customers, was 20% up on 1984’s bottom line.

And whatever the problems over the national economy, it’s widely felt that the Italian entertainment world is going through a bright phase. Moreover, an encouragement for future prosperity, a recent government law has provided for some $1.2 billion spread over the next two years for renovation of equipment in these halls.

The recently staged “Entertainment As an Industry” meeting, held in Rome on the initiative of the marketing group Strategia E Organizzazione, emphasized that the people who operate discos, dance-halls and other centers are becoming more and more professional in their outlook and approach and that there’s every justification for regarding entertainment and show business as being a legitimate sector of industry.

As far as dancing is concerned, there are 5,000 halls open all year round and another 2,000 which open up just for the summer season.

People seem to dance more in the northern regions, where around 80% of the tickets are sold, followed by those in the central zones. Favorite dancing months appear to be December, February and August. Cities claiming the most dance action are Rimini, Viareggio, Mantova, Lucca and Massa.

In the fields of theater and music-halls, there’s been a steady upturn since World War II, though with a dip registered in 1967/68 and again in 1983, followed in this case by a quick recovery in business in 1984.

The customers have queued up at the national boxoffices, there’s been a tremendous build-up of action in the industry which provides the equipment

(Continued on page S-7)

Innovative Dance Halls Capture International Fashion And Flavor Of Italian Nightlife

hough the Italian discotheque scene has developed and expanded in all areas over the past few years, three disco halls, Il Paradiso, L’Altro Mondo and Baia Imperiale, are widely accepted as being market leaders.
Il Paradiso is a dance venue designed and created by its owner Gianni Fabbri. It’s set on the site of his old family villa, on a hillside near Rimini and has a spectacular 20-mile area view which Fabbri likens to “a small Los Angeles.” Fabbri has supervised the venue since he was just 16, when he moved into his mother’s dance-hall business.
He says: “There was a time when the disco business was reckoned to be a job for the amateurs. That’s just not true now. We are more and more full-time professionals. A dance hall has to be run just like all other well-run businesses. You have to choose the public you want to attract and then stick to it. Changes in direction cost too much in terms of work, effort and money.”
So Fabbri is tuned in to a “medium-high” target audience. “To cope with that, I have to be constantly aware of trends and incoming fashions. Our job is to make dreams come true. We can also accomplish this by parody or satire in generating humor about the disco business.”
Il Paradiso now has a disco hall, a restaurant, several bars and two separate dance floors. Notes Fabbri: “Because the Italian public in our target area needs places to meet and generally relax, we make sure there are plenty of seats available. There are
CLAY PAKY
innovators of discotheque lighting

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SIB Company Survey

Clay Paky, based in Pedrengo, near Bergamo, is one of Italy’s top companies in the field of creating discotheque lighting systems and equipment and claims to have been instrumental in helping the successful development of this industry.

Says Gabriella Savoldi, Clay Paky export manager: “When we started in 1976, the scene was exciting and poor. There were only ordinary projectors with mirrored rotating spheres as special disco effects. Our first success was with Olympic, a vibrating mirrored half sphere. To give it maximum impact, we devised a special set of lenses to be added to the LX3. That was the birth of moving light beams, and they were followed by rotating lights. And Clay Paky moved on to a whole family of compound effects providing a whole self-contained show.”

Things really moved quickly for the company following the “Saturday Night Fever” mania of 1979 when a fast-growing public looked for new and exciting effects in their discos.

To counter limited power supply in many discos, Clay Paky adapted single 150-watt halogen lamps, with the light split through several lenses, and so started another pioneering disco development. The firm’s Astrodisco unit—versatile, well-designed and effective—was a major success. In 1983, there was the Astrosfera, a four half-spheres rotating system with one central lamp, popular in the export market. The following year there was the Astroraggi and last year the Orion, both very successful.

Clay Paky’s business has increased by 100% each year. Today, says Savoldi, 80% of product is sent abroad, more and more to the U.S. “Customers in the States are very interested in our product, maybe because they didn’t get to see our early lighting effects and so are discovering the whole range we have.”

- The company exports heavily to Europe and Australia, too, and is expanding its sales pattern in southeast Asia. Astrodisco and Astrosfera are main lines. New manufacturing space is being added.

Coemar is a top company for projectors and lighting effects. Renzo Dettori, president, says: “We’ve worked all out to get a higher technology for our effects, from performance to design. Our successful light effects Venus and the Pictor, with colored light iodide lamps, are probably our key achievements.

“Now we’re working to improve our export share from its present 60%, targeting the U.S. market which is very receptive to ‘Made in Italy’ product.”

Another important name in the lighting world is De Sisti, primarily an exporter, with its own office in New York, trading as Desmar Corp., testifying to its North American impact. Its product includes lights, control consoles and stage mechanisms of all kinds.

Recent work undertaken, says sales manager Giacomo Renzi, includes refurbishing and redesigning Vittorio Emanuele theater in Messina, Sicily. The main problem for Renzi is getting paid by public organizations in Italy—he finds private theaters and television stations are much more dependable. The export success, he adds, is through variety of product, new designs and reliability.

RCF, in San Maurizio, is a noted producer of amplifiers, diffusers, speakers and microphones, and its latest range takes in video projectors and satellite antennae. It is successful in Italy and abroad.

Ferdinando Ferrari, product manager, says: “We’re presenting a new speaker system at SIB this year, Praeminens, with two stereo power units of the Lead series, parabolic antennae and a high-tech video projector which can be used in a variety of combinations. We feel very strongly about the importance of video systems in discos. And they will help simulate the 1986 football World Cup progress in Mexico.

Very new is the Praeminens diffuser series, for use in discos or in recording studios as a monitor. There are three types and experts reckon the 200-watt Praeminens unit is one of the best monitors anywhere in the world.

Located in San Giovanni Marignana, near Rimini, LEM is a noted manufacturer of sound equipment. Much of its reputation comes from wide-selling items like the mixing console DM1 508, built for live music performances. But disco product is equally important—50% of it exported, mainly to Europe and northern Africa. Consoles, equalizers, crossovers, amplifiers, speakers and myriad accessories and effects are in the LEM catalog. Among key discos using LEM wares, according to sales manager Piero Masini, are the Lady Godiva in Rimini and Valchiara in nearby Misano.

Disco product accounts for only 20% of total output of FBT in Recanati, half of it exported. The firm, with a work staff of 85, is one of the biggest in the Italian industry. Bulk of production is for musical instruments and PA systems as well as radio/TV studio equipment.

FBT started disco production in 1970 and has sold well in France, Germany, Greece, northern Africa and eastern Europe. Says Giuliano Poli: “Business was difficult until last year, but now things getting more difficult. The problem lies with many small producers who have slashed their prices to below the survival level, and this ploy reflects badly on the whole industry.”

S-4

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DANCE HALLS (Continued from page S-2)

all kinds of spin-off effects as a result of the Italian character. When Italians go out at night, they tend to visit three or four places. That's why business goes from hall to hall in one multi-use complex, so customers can switch from place to place in the same building.

"In all truth, I believe disco music is generally pretty monotonous, and that's why we strive to offer a broader choice of types in Il Paradiso. However, we also strive to offer live music. It costs too much and it just isn't attracting people any more. The show must be on the floor, not on the stage. And it has to be every-changing. We have to change, too, and every so often redesign our halls.

"I was involved in inventing SIB and the event is absolutely vital in terms of showcasing trends and changes. No one dance venue can afford to remain the same for more than, say, three years."

L'Altro Mondo is a very famous night-spot in Rimini. It is a big square building near the airport, and there's a huge spaceship silhouette across the front of the hall. Outer space is the theme of the display inside, too.

Luciano Mazzotti, director, says: "We have a space ship apparently springing out of the ground, with space invaders getting out of it. We run several shows of this kind and it all adds up to an extra attraction, a touch of visual excitement, for disco nights."

L'Altro Mondo also has its own musical group, the Creatures, and the band became popular through recordings and appearances on television. In one acoustically separated area, L'Altro Mondo offers a different kind of entertainment: a kind of pub bar where customers can just sit, relax and listen to songs performed by guitarists. Says Mazzotti: "It's a bit like a piano bar, but with no piano."

Now L'Altro Mondo is successful not just with disco-goers but also in the record production world. This aspect started four years ago when owners Guerrino Galli and Piero Bevito decided to liven up the disco nights with live performances. That's how the Creatures came into being, recording an album for the Full Time label and it sold through Europe.

The Creatures records came out and Galli and Bevito have been promoting another funk-discoband called Bata Drum, comprising four young Americans, and its debut album made the Italian charts.

A musical soirée is set to be staged in L'Altro Mondo during this year's SIB.

Baila Imperial offers something different again. This very popular dance venue is built in ancient Roman style, with massive stone pillars, on a hill over Gabicce, south of Rimini. Owner Marco Badioli says its public is "mixed" and so the policy is to allow everyone age group up to grandparent. In the summer season there's a solid core of "faithfuls": in the winter, mainly occasional visitors. Though disk jockey shows and dance music are the firm rule on Saturdays, on other days there's a widely varied series of attractions, maybe a party with a specific theme.

And video additions are out. Says Badioli: "Look out of our large windows and, on good days, you can see for miles, right up to Ravenna. Video would simply distract from a wonderful natural view. We say give nature a chance in this technological age."

CREDITS: International Editor, Peter Jones; All editorial by Vittorio Castelli, Billboard's correspondent in Milan; Design, Anne Richardson-Daniel.

APIAD (Continued from page S-2)

its product range. Established in Italy, it is exporting around 15% of its product to the U.K. and U.S.

Lampo: based in Castelgoffredo (Mantova), a company specializing in high-tech motorized lighting effects, and already exporting 85% of its output.

Music & Light Production: A Milan company, whose output is strong on fluorescent products. It has recently developed a wide new range of equipment for discotheques and looks to this to increase its sales by 20%.

Leocini Arredamenti: based in Forli, another specialist in "ready-to-operate" discs and another firm which takes special care of interior decorations. It has built an enviable reputation among European customers.

Siroco Ergonomics: based in Rimini and with custom-made air-conditioning units well received in Italy and in other Mediterranean countries.

Sear: A Naples firm and the most important in southern and central Italy for disco lighting effects. Around 60% of its motorized rotating lights units are exported.

Spotlight: Another Milan-based firm, with a long history of quality theater projectors and lighting effects for discotheques. It exports 30% of its output.

HOT TICKET (Continued from page S-2)

and technology. It's an industry which has built a worldwide reputation, putting it on a level with Italian fashion and furniture, and there are more than 300 specialist companies producing a range of product from soundproofing to dance-floors, snow or smoke machines and anything else.

The disco division built up fast around the end of the 1970s, expanding on a wave of enthusiasm for the movie "Saturday Night Fever." That, and the spin-off musical hits, spurred people to go out to discos. That, in turn, led to a demand for specific types of disco catering for specific consumer needs.

The big cities best rejected the different types of disco venue. There were the so-called American-style halls, with few seats but high-tech sound and lighting equipment. There grew a chain of rock discos, where live shows were staged. And there were the halls dubbed "maxi-discos," generally once used as theaters or cinemas, becoming sophisticated and elegant discotheques in which interior decor and design was a key aspect.

Meanwhile in the smaller towns, people went to large discos often built on premises which previously were used by industrial companies.

It was in the 1970s that the first companies producing equipment for the discos and dance-halls emerged, principally in the Emilia Romagna region, where dancing is specially popular as a night out.

These companies were mainly run by skilled technicians who were able to install new-style equipment but who also understood that to be successful a disco needed more than just a few colored lamps and a rotating mirror ball hanging from the middle of the dance-floor ceiling. So in came the first Italian-designed electronic desks for lighting control, new types of projectors and, on the sound side, fairily simple, small but powerful mixers and loud-speakers were introduced.

To build the most sophisticated equipment, the Italian companies started importing basic products from foreign countries, notably from England but also Spain to a great extent.

Then, in the early 1980s, the "Made In Italy" disco equipment production industry really broke through to international importance, and its fast growth in profitability in Italy, itself.

In Rome, Quartzcolor, Lairo and De Sisti were already renowned for theater, cinema and TV lighting equipment, while specialist companies such as Clay Paky, Coemar, Spotlight, Amplilux, King's Lamp, Sgm, Artick and others were the firms that brought about the greatest innovations in disco and dance-hall lighting.

After the simpler psychedelic and sequence lamps, these companies started producing the whole range of motorized effects, comprising hologen and other lights screwed on rotating frames. The same rotating light beams were gained by means of a single lamp provided with special optics. Lighting effects were developed through control by electronic computerized boards, able to control the whole light field of a disco-hall.

Another aspect of the industry is safety. All kinds of venues demand either interior decor or installations in accordance with Italian security rules, which are considered among the most restrictive in the world.

There are Italian companies, such as Lem, Fot and RCF competing successfully with the Japanese and Anglo-American audio equipment producers. There's also a distinctive Italian style for the interior decorations for halls. Video systems provide another huge profit center.

There's an increasing demand for high-tech products, say Italian industry leaders. The computer is being put to use in many different fields: bookings, lighting, special effects, laser beams, video systems. Technical designers see room for even further developments, particularly on the video side.

But the main factor about the Italian disco equipment industry is the way it has maintained a balance between quality and price. That's a much appreciated characteristic, worldwide, of products "Made In Italy."
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Japan's Disk Rentals Rise
Royalty Law Fails To End Trend

BY SHIG FUJITA

TOKYO Passage of a copyright law providing that royalties be paid by record rental shop operators was expected to reduce the number of shops in this field. Instead, there's been a positive explosion of action in this controversial sector.

'Record shops are getting into rental in self-defense'

Since contracts under the new deal came into effect in June 1985, the number of rental outlets nationwide has increased by 24% to 2,450 outlets nationwide, according to figures released by the Japan Phonograph Record Assn. (JPPRA).

The trade group also says that the total number of records rented from May 1985 to May this year (for more than 80% of the number of records being sold by retailers.

The study shows 331 outlets in Tokyo, 253 in Osaka Prefecture, 143 in Kanagawa (containing Yokohama), and 137 in Aichi (containing Nagoya). Only 20% of the rental outlets are engaged solely in rental, the remainder being involved in various other business interests. A new and rapidly growing trend is for supermarkets, video shops, bookstores, and record chains to get into record rental to lure new customers and expand general sales.

Additionally, notes JPPRA, some regular record shops are moving into the record rental business as an act of "self-defense." Records purchased by rental stores, sorted out each month are broken down into 12-inch LPs (59%), 7-inch disks (40%) and prerecorded cassettes (5%). This shows a huge increase in singles compared with the 9:1 ratio in favor of albums in 1981.

JPPRA says it has evidence that customers rent 10 singles and record "My Best 10" on tape, leading to a decrease in the sales of singles at normal record stores.

The figures also show that 3.84 million albums are shipped out each month in Japan. Only 200,000 are purchased by the record rental outlets, but these are then rented out and averaged 15% of monthly sales. JPPRA says this effectively means that more than 4.15 million albums were provided to renters.

Trade group also notes that copied tapes, in turn, are lent an average of 2.6 times, so that the 270,000 original albums actually feed a demand equivalent to 14.94 million albums.

Falco To Make U.S. Visit: More Video Also Planned

HAMBURG West Germany's Teldec label has been celebrating the success of its Austrian signing, Falco. The artist reached the top of Billboard's Hot 100 with his "Rock Me Amadeus" released in the U.S. by A&M. The singer's album "Falco 3" has also become a best-selling LP in America.

Teldec managing director Thomas Stein says, "It's phenomenal that the Americans are buying an album with lyrics they don't understand, and which are even in a Viennese dialect. Once again it shows that the policy of believing in the new artists and sticking with them brings results."

Artist manager Horst Bork, formerly Teldec's A&R head, adds, "There's so much euphoria reaching us from the U.S. that we're speechless." According to Bork, a promotion and publicity swing through the U.S. is set for May and there are plans to reinforce Falco's appeal with increased video exposure.

Falco's English-language version is planned for the controversial Euro-hit single "Jeanny." The original, which allegedly contains a rape, was banned by German and Dutch radio stations.

The 29-year-old singer, whose record company, Ariola, is now no stranger to chart success. State-side sales, the labels says, are 270,000 for "Rock Me Amadeus" and 650,000 for the album; but in West Germany alone Falco has sold three million disks this year. His tapes have also been released in almost 50 markets worldwide.

A discography in 1981 by Gig Records chief Marcus Spiegel, Falco achieved his first U.S. chart entry this year with "Der Kommissar." He's produced by the Dutch duo Bolland & Bolland, who also write the music for his song lyrics.

EMI/Melodiya Pact Leads To Album Release
Beats Officially Hit Soviet Marketplace

BY PETER JONES

LONDON As a result of a deal between EMI here and Melodiya, the Soviet state-run record company, 800,000 copies of Beatles albums will have been officially put on sale in Russia, some 20 years after they were heard in the West.

Previously, there was no shortage of Beatles music in the Soviet Union. Black market albums sold at the ruble equivalent of some $40, and there was also an ample supply of home-made audiocassettes. Additionally, many Soviet bands have been including Lennon/McCartney songs in their repertoires.

The EMI/Melodiya deal was finalized last year. It was agreed that the LPs, "A Hard Day's Night" and "A Taste Of Honey," would sell at some $4.70 each. But stocks quickly ran out, and the albums were soon changing hands at double that price. The records were specially pressed in Melodiya plants.

More copies are expected to be made available in a few weeks. One reason for the official release of the Beatles material was an attempt by the authorities to control the booming black market. Another reason is that Melodiya has long been under fire from Soviet pop fans for the poor quality of its records and tapes.

And the company has been widely accused of offering a lacklustre selection of Soviet rock talent and weak production of disco music. The special Beatles pressings are free of most of the usual hiss and crackle that mar most Russian pop releases.

Blitz, a Russian band "approved" by the authorities, devotes its entire act to a tribute to the Beatles. In the first set, the band wears Beatles jackets and hairstyles; after the intermission, the members come out dressed in costumes copied from the "Sgt. Pepper" sleeve cover and work through a series of "psychedelic" songs.

The appearance in the legit marketplace of Beatles albums is seen, according to Moscow sources, as likely to re-fuse the long-running debate about the effect of Western music and fashions on Soviet teenagers. The move coincides with a general new look at the various acts since Mikhail Gorbachev gained power in Russia a year ago.

The widely expressed hope is that censorship will be eased, at least gradually, under the new regime.

British Company's Survey
World Electronics Growth Seen

LONDON The value of the world electronics market will reach some $475 billion in 1989, up from $369 billion in 1984, according to forecasts by Benn Electronics here.

Average annual growth over the period 1984-89 will be 6.5% in Japan, 6.2% in Europe, and 5.2% in the U.S., Benn says. But the highest growth rate is also expected, with 7.5% of the 30 markets studied will be achieved in Third World countries, with India set for an unusual increase of nearly 20% and South Korea for 10.3%.

Benn notes that Indian producers is also experiencing rapid growth, with an average of 24% growth over the period 1984-86. The company's output goes mainly to supply the domestic market.

By contrast, production growth is currently only 1% in the U.S., 5% in Europe and 6% in Japan. Benn comments: "While the U.S. recession depressed production in most countries in 1985, Hong Kong and Taiwan were the worst affected and output in both reduced with only small growth forecast for 1986. South Korea fared well, increasing its share of world markets, and with exports of VCRs and Compact Disc players commencing in 1985 high production growth is forecast for this year."

Within the overall electronics market, electronic data processing hardware, military equipment, and telecommunications are expected to be the fastest growing sectors, but the outlook for consumer electronics is less bullish. Says Benn: "Growth in most segments of the consumer equipment sector was very low or negative, but high growth in VCRs and very high growth in CD players will result in an overall growth rate of 2% per annum in the world market 1984-89."

'85 IFPI Figures
Austrian Record Market Stagnant

VIENNA The Austrian record and cassette market last year continued in a state of stagnation, with total turnover at some $80 million at retail prices.

But there did emerge in an analysis of the market shares of the smaller record companies and the seven members of the audio section of the Austrian branch of the IFPI.

Stephen von Friedberg, president of Austrian IFPI, says: "Our member companies now have a share of some 80% of the total market, up some 7.5% on the previous year. I envisage a further increase of that share, by some 5% this year. Main reasons for growth is the rapid rise of Compact Disc software turnover here, which mainly benefits the big companies."

Market leader within the Austrian IFPI group last year was Polydor with 29.5% (against 30.6% in 1984), followed by Ariola/insa with 17.4% (14.8%), EMI Columbia with 13.6% (14.4%), Music Sales with 13.3% (13.3%), CBS with 12.8% (13.4%), WEA with 10.1% (7.9%), and Bellaphon with 3.7% (2.8%).

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BY PIERRE HAESLER
ZURICH Little-known Swiss company ICM is fast becoming one of Europe’s leading sources of compact disc software, with production set to reach 15,000 units monthly by midyear and 75,000 a month by the beginning of 1987. Some 75% of the company’s output is exported to the U.S. and West Germany.

Located in Diessenhofen, the facility came on stream last Oct. 1, following an $8 million investment by parent group Werner Weber Holdings. Weber is a noted industry name here, set up in 1964 as a disk/tape importer before launching the MCS cassette duplication firm two years later and the cassette manufacturing operation ICM in 1974. With plants in Diessenhofen and North Italy, ICM ranks among the world’s major blank tape producers. It turns out some 125 million cassettes annually, most of them destined for North America.

About 50 additional staff were taken on for the new CD production facility, which operates three shifts a day five days a week. Swiss suppliers of machinery and equipment cooperated with ICM engineers to set up investment in business and most of the necessary investment was made locally.

A small market with high per capita income for the retailing of compact discs, enthusiastically to the new sound carrier, which already accounts for 4% of retail music sales here, estimated at $105 million. With low interest rates, the country is also attractive to CD distributors, with an investment, despite high labor costs.

Shortage of worldwide CD capacity is currently being felt. But, with exports involved in many francs and Deutsche marks, exchange rate developments could become decisive in determining ICM’s competitiveness in the international CD market. The company intends to build on CD-ROM manufacture before the end of the year.

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Songwriters Pact. Chappell/Intersong executives gather with songwriter James Patrick Dunne, right, at a reception in Los Angeles celebrating Dunne’s recent signing of a publishing deal between his company, Lawley Music, and Unchappell Music (BMI). With Dunne are creative senior vice president Ira Jaffe and West Coast director of professional activities Linda Blum.

Reverent Maestro. Eddie Lambert, right, national first vice president of the National Academy of Recording Arts and Sciences (NARAS), honors classical guitarist Andres Segovia with the organization’s Lifetime Achievement Award in Los Angeles. Also pictured is Christopher Parkening, a student of Segovia.

The Creative Team. Kenny Rogers meets with New York Music House Look & Co.’s Marc Blatte, left, and Rich Look, right, creators of the music for “Hands Across America,” in Los Angeles to complete the projects recording session. Joining them is Sandy Farina, who will be singing on the forthcoming EMI single.

Comprehensive Awards. BMI officials present songwriters Boudleaux and Felice Bryant with Commendations of Excellence for their contributions in the areas of popular, rock and country music. Showing off the plaques are, from left, Boudleaux, senior vice president Frances Proston, president Ed Cramer and Felice.

King Cobra Salute. Anheuser-Busch staffers pay tribute to jazz veteran Lonnie Liston Smith, second right, and the Omega Psi Phi Fraternity (of which Smith is a member) during the recent King Cobra Premium Malt Liquor all-star jazz concert in St. Louis, Mo. The occasion was celebrating the Fraternity’s Diamond (75th year) Anniversary. Joining Smith are, from left, St. Louis Football Cardinals and off-season marketing executive with Anheuser-Busch Curtis Greer, King Cobra associate product manager Victor Julien and president of the St. Louis Omega chapter Michael Thomas.

Anniversary Celebration. Peter, Paul & Mary’s Peter Yarrow, right, and Paul Stookey affectionately kiss Mary Travers during the group’s rehearsal for the “Bleeker To Broadway” 25th Anniversary show at New York’s Minskoff Theater. (Photo: Chuck Pulin)

Man of the Hour. Herb Alpert and his wife Lani Hall join artists Carmine Caruso and Tito Puente at a recent reception following the New York Brass Conference For Scholarships’ “Salute To Herb Alpert.” Proceeds from the event will go towards establishing scholarships for struggling brass students.

Diamonds are a Boy’s Best Friend. EMI America executives present Corey Hart, third from left, with the Canadian Recording Industry Assn.’s Diamond Certification representing sales in excess of one million albums for “Boy In The Box” in that country. He is the second artist to achieve diamond status. With Hart are, from left, marketing & sales vice president Colin Stewart, label president Jim Mazza, Aquarius Management president Terry Flood, a&r vice president Neil Portnow and Hart’s manager Bob Ramaglia.
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GREG CARLTON

LARRY CARLTON

Alee, But Not Alone
PRODUCER: Larry Carlton
MCA MCA897

Guitarist makes a label move to MCA’s new Master Series, a choice borne out by this set’s emphasis on Carlton’s brevity, acoustic guitar work, rather than his better known electric stylings. Familiar La. sensibilities and the leader’s underlining sense of swing earn warm greetings at jazz-radio.

JOE WILLIAMS & FRIENDS

June 1981: Just Want To Sing
PRODUCER: Joe Williams, John Levy, Andy Paris
MCA MCA CTS: 008

Williams’ seasoned craft shines on this second outing for the comercial label. Surrounded by good friends—among them Thad Jones, Eddie “Lockjaw” Davis, and Benny Golson—he tackles a program of jazz and pop cheesiness and curse. The lush performances and immediate productions are noteworthy as well for digital clarity and warmth.

DOROTHY MORE

Got It Straight To You
PRODUCER: Steve Guttenberg
REPRISE 7-05004-2

The tracks here are neat and laid down for maximum commercial impact. More singing is straight and true and show a touch of pop in her black gospel to make it more accessible. Best cuts include: “Jesus, His Love,” “Keep Your Eyes On Jesus,” and “Spreading Like Wildfire.” There’s no reason this couldn’t cross over to white gospel radio.

IMITATORS

Once And For All
PRODUCER: Gail Downe & the Invictors
EXPLORE 3046

This California band captures the pop sound well, laying it with FM commerciality. Neither guitar nor keyboard dominates the offering—a welcome change from most albums—and the group achieves a nice mix in its tracks. Arhythmic lyrics paint messages home with visual images abound in “Children Of The Lie,” and “Once And For All.”

JEAN MICHEL JARRE

Rendez-vous
PRODUCER: Jean Michel Jarre
Polydor/Polk Co. 829 125

Synthesizer and composer creates another hypnotic, richly textured album, though with more literal space motifs behind the concept. In a more music more hospitable than ever to this vein of alternative pop, Jarre should hit new sales peaks.

PET SHOP BOYS

Phaze
PRODUCER: Stephen Hague
EMI America PW 17/93

The American debut for this British duo is an atmospheric synth-pop collision with rich electronic orchestrations and troubled themes on its mind. “West End Girls” typifies their charm.

MARCIA BALL

Hot Tamales Baby
PRODUCER: Scott Brandon
Rounder 3095

Several albums by singer/pianist with r&b and honky tonk roots captured her personal flavor and ability to interpret significant inspirational songs from the southern soul movement.

THE NIGHTHAWKS

Hard Living
PRODUCER: Stewart Smith
Verve/Reprise VR-022
Washington, D.C.’s ultimate bar band goes back on the road. Like the Blasters or Fabulous Thunderbirds, the Nighthawks are firmly grounded by the roots of rock’n’roll, reveling in the infection of the blues.

STEPHEN CAUDEL

Wild Fire Sea
PRODUCER: Tony Newton & Stephen Caudel
Coda/Jan-NEGE 6

Orchestral composition, rearranged for acoustic guitar and keyboards. Squarely in the new age vein, this is a welcome addition to the new age’s growing catalog in this genre.

A FLOCK OF SEAGULLS

Dream Come True
PRODUCER: Joe Stone & Wayne Stithwave
Jive/Artis (JLB-841)

Strong comeback bid by the band that has had difficulty following through on its initial strong debut. Best tracks: “Better & Better,” “Who’s That Girl” (She’s Got It) and “Heartbeat Like A Drum.”

ERIC JOHNSON

Tone
PRODUCER: David Side
Reprise 25375

Fine guitarist busts a repertoire that draws on a diverse background from blues to heavy metal, yet manages to be his own man. Tasteful and originality could spell the start of a long and significant career.

JOE HENRY

Talk Of Heaven
PRODUCER: Joe Henry & Keith Anderson
Profilo PRO-1221

Singer/songwriter with country/rock style is a departure signing for the normally street-wise Profile label. Unique voice and relaxed style made for a noteworthy debut.

LATIN QUARTER

Modern Times
PRODUCER: Armando & Hector Torres
Motown ALC-6642

Anatista import combines experimental pop/dance music with politically conscious lyrics. Best tracks: “Radio Africa” and “Modern Times.”

KING KOBRA

Thief Of A Lifetime
PRODUCER: Carvin Ace/Steve Williams/Keith Clifford
Capitol ST-12473

Polished, if rather feral, pop/rock from veteran drummer Appice’s latest band moves it closer to mainstream. Despite the group’s image, the music is currently growing in popularity. Several single prospects, too.

PAUL BRADY

True For You
PRODUCER: Michael Ornstein
Paradigm 21 Records 95004 (Agos)

Relatively released 1980 album that kept the question of this powerful Irish singer/songwriter’s ability. Intelligent songs, strong vocal performances, and crisp production—thanks to Enzo Stratakis co-producer—made very well this worthy of AC and AOR attention.

THE BLOOM MONKEYS

Annual Wrag
PRODUCER: Peter Wilson, Dr. Robert Adam
MCA NEL 8065

British band’s quick return after its successful debut is marked by a shift toward warm, so-inflected songs with beefed-up production, typified by “Digging Your Scene.”

GREEN ON RED

No Free Lunch
PRODUCER: John French
Mercury 7546

Quiet emotions to the leaguings with this set, produced in England but still steeped in mainly American idioms. Past-punk country rock with smart lyrics, raw vocals.

CHACKO

PRODUCER: Joe Kass
Polydor 829 062

This rock debut for the gravel-voiced, six-foot, British songstress looks more convincing than it sounds. Songs range from hard-driving guitar rock to rued of the nylon synth pop.

ORIGINAL MOTION PICTURE SOUNDTRACK

Just Between Friends
PRODUCER: Patrick Williams
Warner Bros. WBS 202

Composer Williams’ lyrical, jazz-inflected pop theme is the strongest for guitarist Earl Klugh, who leads a large crew of studio aces on this mostly buoyant screen sound track. Should add some movie music fans to Klugh’s crossover jazz base.

THE LORDS OF THE NEW CHURCH

Killer Lords
PRODUCER: Various
VARIOUS IR-572

Single disk package reissues tracks from the band’s first four years, with the Stiv Botero-led quartet tackling covers as well as originals.

MICHAEL SEMBELLO

Michael Marks
PRODUCER: Richard Mathew, Michael Sembello
A&M SP-5064

Journeyman session musician could get another shot at solo success with this well produced and varied batch of pop, rock, and r&B songs, starting with “What You Really Want.”

CHET ATKINS

Strokes
PRODUCER: annotated
Columbia AC-2079

If there’s such a thing as a country/jazz/fusion, then Atkins is the man to rekindle it. And indeed, the Backup band features Ronnie Foster, David Hungate, Carlitos Ron, and more. A noteworthy addition of Msswna’s “Classical Gun,” which seems ripe for a second run as a single.

DAVID BORGEN/ THE NEW MOTHER MALLARD BAND

Alice
Auralide
PRODUCER: David Scoggy & Auralide
Columbia Records/Run 4

Fans of Riley, Glass, Reich, and other contemporary musical experimentalists are advised to look here. Band is an updated version of an all-synthesizer trio that Bush had led in the ’70s. This edition features guest shots by David Van Tieghem and Dan Tore.

INTERIOR

Two Hearts—One Beat
PRODUCER: Michael Weiss
Auralide AR-5002

Guitarist, formerly with hardrock band Axxe, takes a somewhat more pop-oriented but no less gritty approach on his solo debut. Some strong songs and good performances, with able-bodied lashing on this Detroit session from the Was Not War army.

(Continued on page 79)
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<th>TITLE</th>
<th>PUBLISHER/PERFORMANCE RIGHTS/SHEET MUSIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>68</td>
<td><strong>ABOLUTELY BEGINNERS</strong>&lt;br&gt;(Brian, ASCAP)</td>
</tr>
<tr>
<td>37</td>
<td><strong>ADDED TO LOVE</strong>&lt;br&gt;(Chi, ASCAP/Peck, ASCAP) WBM</td>
</tr>
<tr>
<td>38</td>
<td><strong>ALL I NEED IS A WINDMILL</strong>&lt;br&gt;(Wade, ASCAP/Captain 55, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>63</td>
<td><strong>BEAT SO LOVELY</strong>&lt;br&gt;(Vicki, ASCAP/Swivel, ASCAP/Container, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>26</td>
<td><strong>BAD BOY</strong>&lt;br&gt;(Aspen, ASCAP/Canada, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>45</td>
<td><strong>BE LOVED</strong>&lt;br&gt;(Jrvine, ASCAP/Canada, ASCAP) WBM, BMI</td>
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<tr>
<td>64</td>
<td><strong>DAY BY DAY</strong>&lt;br&gt;(Bob Robb, ASCAP/Harmon, ASCAP/Hobler, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>65</td>
<td><strong>DO ME BABY</strong>&lt;br&gt;(Sonny, ASCAP, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>47</td>
<td><strong>FEEL IT AGAIN</strong>&lt;br&gt;(Screen Gems Enn, BMI/Warner Bros, BMI)</td>
</tr>
<tr>
<td>31</td>
<td><strong>FOR AMERICA</strong>&lt;br&gt;(Swallow, ASCAP)</td>
</tr>
<tr>
<td>72</td>
<td><strong>GREAT GUY (5000 DOWN IN 5000)</strong>&lt;br&gt;(Faymore, BMI)</td>
</tr>
<tr>
<td>79</td>
<td><strong>GREATEST LOVE OF ALL</strong>&lt;br&gt;(Golden Torch, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>88</td>
<td><strong>HANDS ACROSS THE OCEAN</strong>&lt;br&gt;(Hamma Hallo, ASCAP/Southern, ASCAP/Adams, BMI)</td>
</tr>
<tr>
<td>9</td>
<td><strong>HARLEM SHUFFLE</strong>&lt;br&gt;(Marc Brown, BMI/Bob Mackey, BMI)</td>
</tr>
<tr>
<td>77</td>
<td><strong>HOLDING BACK THE YEARS</strong>&lt;br&gt;(April, ASCAP) CPM/AMB</td>
</tr>
<tr>
<td>86</td>
<td><strong>I THINK IT'S LOVE</strong>&lt;br&gt;(Am, ASCAP/Canada, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>87</td>
<td><strong>I WANT YOU</strong>&lt;br&gt;(Art, ASCAP/Air, BMI)</td>
</tr>
<tr>
<td>98</td>
<td><strong>I'M A WOMAN</strong>&lt;br&gt;(鸢尾, ASCAP/Canada, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>52</td>
<td><strong>LIFE IN THE BACKGROUND</strong>&lt;br&gt;(Scott, ASCAP/Bobbi, BMI)</td>
</tr>
<tr>
<td>53</td>
<td><strong>LOVE AND ROLL</strong>&lt;br&gt;(Lisa, ASCAP)</td>
</tr>
<tr>
<td>81</td>
<td><strong>LOVE BANDON</strong>&lt;br&gt;(Solar, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>67</td>
<td><strong>MOTHERS TALE</strong>&lt;br&gt;(Vic, ASCAP/Fon, BMI)</td>
</tr>
<tr>
<td>83</td>
<td><strong>NO WAY OUT</strong>&lt;br&gt;(Voz, ASCAP/Canada, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>91</td>
<td><strong>NOT THE ONE</strong>&lt;br&gt;(Indy, ASCAP)</td>
</tr>
<tr>
<td>92</td>
<td><strong>OVERJOYED</strong>&lt;br&gt;(Jack, ASCAP/Southwest, ASCAP) WBM, BMI</td>
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<tr>
<td>93</td>
<td><strong>OVERWIND</strong>&lt;br&gt;(Mary, ASCAP)</td>
</tr>
<tr>
<td>94</td>
<td><strong>SOMEBODY SOMEWHERE</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>95</td>
<td><strong>SOMETHING ABOUT ME</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
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<tr>
<td>96</td>
<td><strong>SOMEDAY SOMEDAY SOMEDAY</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>97</td>
<td><strong>STICK AROUND</strong>&lt;br&gt;(Phil, ASCAP) WBM, BMI</td>
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<tr>
<td>98</td>
<td><strong>THE CHILDREN</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
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<tr>
<td>99</td>
<td><strong>THE NIGHT</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
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<tr>
<td>100</td>
<td><strong>THANK YOU</strong>&lt;br&gt;(Paul, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>101</td>
<td><strong>THERE IS A WOMAN</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>102</td>
<td><strong>TIME ALIVE</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>103</td>
<td><strong>TO BURST INTO</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>104</td>
<td><strong>TOMORROW NIGHT</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
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<tr>
<td>105</td>
<td><strong>TOMORROW NIGHT</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
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<tr>
<td>106</td>
<td><strong>TOUCH</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
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<tr>
<td>107</td>
<td><strong>UNDER THE BIG TOP</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>108</td>
<td><strong>UP IN THE AIR</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>109</td>
<td><strong>WAITING</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>110</td>
<td><strong>WHEN THE NIGHT</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>111</td>
<td><strong>WHAT A NIGHT</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
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<tr>
<td>112</td>
<td><strong>WHEN THE NIGHT</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>113</td>
<td><strong>WHY CAN'T WE BE TOGETHER</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>114</td>
<td><strong>WILLIE NELSON</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>115</td>
<td><strong>YESTERDAY NIGHT</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>116</td>
<td><strong>YOUR LOVE</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
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<tr>
<td>117</td>
<td><strong>YOUR LOVE</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
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<tr>
<td>118</td>
<td><strong>YOUR LOVE</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
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<tr>
<td>119</td>
<td><strong>ZONKE</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
</tr>
<tr>
<td>120</td>
<td><strong>ZEKE</strong>&lt;br&gt;(Max, ASCAP) WBM, BMI</td>
</tr>
</tbody>
</table>

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**SHEET MUSIC AGENTS** are listed for piano/vocal sheet music copies and may not represent mixed folio rights. Describe the image: This image contains a list of publishers, performance rights, and sheet music for songs, with titles such as "Absolutely Beginners," "Added to Love," "All I Need Is a Windmill," and more. Each entry includes information about the publisher or rights holder, such as ASCAP, BMI, or Sony/ATV Music Publishing. The list is formatted in a table with columns for title, publisher, and rights information.
The Gospel Market will apparently be served by its own Compact Disc plant. Word from Opttec Industries Inc., a data systems company in Atlanta, is that it will construct a CD plant in the Norcross area, north- west of Atlanta, to serve primarily Christian and gospel recording labels. Company president Mike Ashworth says production, to begin in mid-1987, will have an initial capacity of 100,000 discs per week, expanding to 200,000 discs per week by 1988.

Music Publishers’ Forum/New York raises the topic of legal issues at its meeting Tuesday (15) from 4 p.m. to 6 p.m. in the Park Suite of the Essex House. Moderated by Joanne Boris of The Entertainment Group, the panel will consist of attorneys Harold Rosenblum, Joseph L. Serling, Marvin Witosky, Judith Berger, and Alan Shulman.

Willie Nelson is the 1986 designer as “Man Of The Year” by the UJA-Federation’s music industry division. The CBS star will receive official recognition of this honor at a dinner/dance Nov. 1 at the Sheraton Centre in New York.

Arnold Shaw, the chronicler of musical America, has written a new tome, “Black Popular Music In America” (Schirmer Books, $19.95, 386 pages). Shaw traces the music’s history from the early spirituals and minstrels of the 1800s to the present.

Hugh Fordin’s DRG Label is making new albums by two musical theater/nightclub pros, Elisabeth Welch and Dorothy London. Welch, currently appearing in New York, is recording an album called “The Passing Years” from the title of a song written for her by Murray Grand. London’s album, “Broadway Baby,” contains a rare Stephen Sondheim song, “Truly Content,” written in 1962 for a Juiles Feiffer revue. In June, DRG will issue its first six Compact Discs, with Liza Minelli, Tony Bennett, Gerry Mulligan, and others.

EXECUTIVE TURNTABLE (Continued from page 4) The vice president of the New Dodes is appointed international acquisitions manager for Chap- pell International in New York. She was international repertoire coordina- tor for the company.

Distribution/retailing. WEA Atlanta names Billy Lasseter field merchan- diner. He joined the Atlanta branch warehouse staff in 1982.

Home video. CBS/Fox Video International in New York makes the following promotions: EleJuarez to vice president and managing director for Spain and Latin America; Gilbert Ohayon, managing director, France; Ray Robinson, managing director, South Pacific; and Bob Wright, deputy manag- ing director, South Pacific.

New World Video in Los Angeles appoints the following: Susan Fields as manager of creative services; Bianca Blyth, assistant in the creative ser- vices department; and David LeVan, creative services manager. Also, Steve Dorse- man is named national sales manager for the company’s Canada office.

Michael Meyer is named manager of special markets at Media Home En- tertainment, based in the Minneapolis area. He was an independent video producer and supplier.

Pro Audio/Video. United Video in Hollywood, Calif., elevates the following to vice president posts: Rita Scott, operations; Mark Miller, engineering; and Jeff Ross, sales.

Steve Hembrock is promoted from design engineer to engineering manage- r at Audio-Technica in Stow, Ohio.

James Russe is named product specialist for the professional audio divi- sion of Analog & Digital Systems in Wilmington, Mass. He was a sales repre- sentative for Jamm Distributing.

Praxis Media in South Norwalk, Conn., promotes Sandra Hammond to associate producer and appoints Gerrin Burton marketing representative. Hammond was production coordinator; Burton designed training and multi- media programs for several companies.

Related fields. Allan Cooper joins the William Morris Agency as a booking agent for the concert division in New York. He served in a similar capacity at Associated Booking Corp.

Lori Levin joins the Press Office Ltd. in New York as account executive. She was with Norby Walters Talent Agency.

William Seip is appointed director of Canadian operations for the newly formed Virgin Merchandising International, Canada. He is the founder and chairmain of William Seip Management. Also, Shelly Taylor becomes assis- tant to the director.

RWH Enterprises names Pamela Fleming and Wendy Kranitz account executives in New York. Fleming was with MECA. Kranitz was upped from assistant account executive.

...newsline...

La Quince Music Co., formed by Marvin L. Brown. A music publish- er and record company whose first release is “A Million Dreams” by Quincy. Company will also be in- volved in marketing and promotion for independent labels. 225 Stuart Ave., Kalamazoo, Mich. 49007; (616) 345-3379.

On Time Productions, formed by Bruce A. Vappie and Robert Wil- lard. Company will perform services in artist promotion, concert produc- tion, and video production. Also offer- ing legal counsel, sponsorships, and promotions for artists. P.O. Box 19089, New Orleans, La. 70176; (504) 492-6347.

PMA Marketing, formed by Pat Martin. A consultancy specializing in air talent coaching and training, mar- keting, promotions, and TV cam- paigns. 906 West Montana Ave., Mil- waukee, Wis. 53215; (414) 482-0538.

Liberty Bell Records Inc. and U.S. Liberals Music, formed by Douglas Bowden Sr. Companies will pro- mote, distribute, and market new music nationally. They will also special- ize in pop/rock/funk/urban dance music, 12-inch singles and al- bum contracts. First release is “You Used To Be The One” by Kent and the U.S. Liberals. P.O. Box 14844, Cleveland, Ohio 44114; (216) 991-7018.


Singer/Rifkind Communications, formed by David Singer and Steve Rifkind. Company manages actor/ singer Stoney Jackson. Arrange- ments have also been made with Lorimar/TelePictures to co-produce an animated “rap” cartoon series, titled “The Street Flogs.” 440 Park Ave. So., New York, N.Y. 10016; (212) 481-1300.

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New Companies

Playback Plans

New Releases

In Two Months

NASHVILLE: Playback Records, a Miami-based television album mar- keting company, will release new al- bums by Frankie Laine, Tiny Tim, and Dennis Yost & the Classics IV during the next two months. Play- back is distributed by Sutra Rec- ords.

According to label president Jack Gale, these albums will feature sin- gle releases. Two Yost projects are set: a 20-cut album of classics, to be released through television in April, and a 10-cut album of new material, set to be out in May.

Playback is currently offering a David Frizzell TV package, “David Sings Lefty.” Other artists on the label are Kitty Wells, Del Reeves, Leroy Van Dyke, the Platters, Mickey Rooney, Joe South, Don Cornell, Roy Drusky, and Ronnie Dove.

Births

Girl, Lindsay Rose, to Annamarie and David LeVan, March 19 in Stamford, Conn. He is vice presi- dent, engineering of Narwood Pro- ductions in New York City.

Girl, Dana Marie, to Lisa and Joe Ferrara, March 24 in New York City. She is the daughter of Joe Grippa, national sales manager for Concord Jazz Records.

Marriages

Denny Moseman to Cookie Korn, March 9 in Dallas. He is national promotion manager, Nashville divi- sion, Warner Bros. Records. She is an attorney in Dallas.

Deaths

Chuck Landis, 68, March 16 in Can- oga Park, Calif. The veteran concert promoter is recognized for his role in founding two of Los Angeles’ best-known clubs, the Roxy, a West Hollywood rock club, and the Coun- try Club in Reseda, offering rock concerts and boxing matches. He is survived by his wife, Elaine, four sons and three grandchildren.

For the Record

RCA/Ariola’s videoclip dates will go into effect on March 31, and all charges will be retroac- tive to that date regardless of when the contract is signed. A story in the March 29 Billboard incorrectly stated the starting date of the fees.

An article in the April 5 edition of Billboard misstated the status of the new album, “Chillin’,” by the Force M.D.’s. The album has been licensed to Warner Bros.; the Force M.D.’s remain a Tom- my Boy act.
At Tape Royalty Hearings
Legislators See Copy-Coding System

By Bill Holland

WASHINGTON The recording industry demonstrated a copypcoding system to Capitol Hill lawmakers last month and got a nod of approval from consumer-conscious legislators but a resounding thumbs down by opponents from the consumer electronics industry.

Charles D. Ferris, the former FCC chairman and lobbyist and spokesperson for the Audio Recording Rights Coalition (ARRC), came to the technologically oriented panel "onerous," and accused the industry of "playing a tax atop a tax." (Related story, page 82.)

Ferris also maintained that "any provision that requires decoder chips, penalis people for not having them, or makes recorders without them more expensive is the consumer-conscious consensus of the neutrino bomb—it wipes out people interested in buying music and making quality recordings for their personal leisure if it is affected the few who are said to be creating a problem for the recording industry."

The Recording Industry Assn. of America (RIAA), with help from CBS Labs, is offering a copypcoding system as an alternative to a royal- ty payment for equipment used in home taping, and Sen. Charles McC. Mathias (R-Md.), chairman of the Copypcode Subcommittee, whose staff has seen the system demon- strated, has shown enough interest to have included several sen- ation on his home taping bill, S. 1739.

"I cannot help but be intrigued by a technological solution to the home taping problem," he said in his introductory remarks at the hearing. If the system were introduced, he said, he would be "convinced that we are going to see a tremendous cutout of our record companies' tapes."

If the system were introduced, however, would continue to make non-encoded sound recordings—that could be copied—but would offer them to the public at a reduced price.

Blank tape, under S. 1739, would still be charged a penny-per-minute royalty to be paid to the consumer.

Stan Gortikov, president of the RIAA, called the copy-coding sys- tem "strictly prospective." He said that it would not affect "consumers' ability to copy existing albums, tapes, and CDs, and that they will be able in the future to use equipment now in the marketplace or already purchased to copy otherwise uncopyable recordings."

"If the system is a "phase-in," he said it would be "decades before copy coding can make a significant dent in the home taping problem," then that "accounting system must be" a continuing need for royalty leg- islation [until encoded sound record- ings and decoder machines are mar- keted]."

He added, "If opponents have anything to say about it, it will take longer than a decade."

Ferris refused to concede, even under questioning from Mathias, that "consumer" has been said to have taped out the air or from the records and tapes of their friends. He ar- gued that "no matter whether a consumer buys a taxed machine or expensive software [unencoded sound recordings], the consumer ends up paying the record company for the right to tape records he has already bought."

"Let's not forget that consumers pay yet again when they tax on blank tapes because the legislation taxes blanks taken per minute. Seems like a double—if not triple—whammy to me."

Observers at the hearing called the testimony presented by both sides a draw, although some legislators seemed intrigued by the alterna-

Even Sen. Dennis DeConcini (D-Ariz.), no friend of the Mathias bill, who maintained that "I remain un- convinced that a fee on audio tapes and records is appropriate," also congratulated the industry "on coming forward with a solution that doesn't tax the consumer anymore."

Also debated were ramifications on retailers if the alternative sys- tem becomes law. Ferris foresaw a day when retailers would be faced with "machines with decoder chips, machines without, and software in six formats [records, tapes and CDs with and without encodation].""There are certain distributors already deal with many for- mats—in addition to records and tapes, there are also several for- mats of blank tape."

Another industry official testified that the CBS System chip would only cost manufacturers $1 apiece, and under questioning, reckoned that the price markup to the consumer would be in the $5 to $6 dollar area.

Sony Walkman that is being given away by a great many firms to retailers who hit qualifying num-

In the end, though, cash seems to be the prevailing factor, major dis- tributors claim. "The retailer is sit- ting back and he's hartering his or- der for the guy who's going to give him the most advertising and the best price," says Meyers, noting that what's do if he were in that end of the business.

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COLUMNS

FOR WEEK ENDING APRIL 12, 1986

TOP POP ALBUMS

Compiled from a national sample of retail store, one-stop and rack sales reports.

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FRGW WK PGN 1 - 16 PGN 57 - 64 PGN 115 - 122

ARTIST LABEL & NUMBER DISTRIBUTING LABEL (SUG. LIST PRICE)

1  1  1  55  WHITNEY HOUSTON A&M 61802 (8.98) (CD) 6 weeks at No. One
2  2  3  40  HEART A&M CAPITOL ST: 21409 (9.98) (CD) HEART
3  3  3  17  JOHN COUGAR MELLENCAMP A&M 824 615-7 POLYGRAM (9.98) SCARECROW
4  4  4  31  FAIR OXYGEN BANNER BROS. 25/644 (8.98) BROTHERS IN ARMS
5  5  5  33  MR. MISTER RCA MCI 7180 (9.98) WELCOME TO THE REAL WORLD
6  6  6  17  FAITH A&M 805-10 (8.98) FALCO 3
7  6  6  13  OZZY OSBOURNE CBS ASSOCIATED ZFO 60036-EPIC (9.98) THE ULTIMATE SIN
8  7  7  45  DIRE STRAITS A&M WARNER BROS. 25/244 (9.98) BROTHERS IN ARMS
9  8  8  15  CHARLIE SIMON MCA 5429-7 (9.98) PICTURES FOR PLEASE
10  9  9  21  BARBRA STREISAND ABC/COLUMBIA OC 40092 (9.98) THE BROADWAY ALBUM
11  11  12  24  INXS ATLANTIC 8127-7 (9.98) LISTEN LIKE THIEVES
12  10  9  28  STARSHIP GRUNT BANNER BROS. 25/646/8 (8.98) KNEE DEEP IN THE HOOPLA
13  13  15  47  VAN HALEN WARNER BROS. 25/294 (9.98) 5 150

14  11  11  29  THE OUTFIELD COLUMBIA BC 40037 (9.98) DIFFERENT LIGHT
15  15  15  20  PHIL COLLINS ATLANTIC 824 620-9 (9.98) NO JACKET REQUIRED
16  16  16  50  CHARLIE SEXTON A&M 5429-7 (9.98) LIVES IN THE BALANCE
17  17  17  22  ALABAMA A&M VANGUARD SP-5042 (9.98) GREATEST HITS
18  18  18  21  JOHN bleiben A&M SP-5106 (9.98) ONE TIME ON A TIME
19  19  19  27  JIMMY BAND A&M 5110-1 (9.98) CONTROL
20  20  20  26  STEVIE WONDER A&M 5111-1 (9.98) IN SQUARE CIRCLE
21  21  21  25  RICK SPRINGFIELD A&M 40205-EPIC (9.98) ROOKY IN
22  22  22  45  BRUCE SPRINGSTEEN A&M COLUMBIA QC 38655 (9.98) BORN IN THE U.S.A.
23  23  23  39  MIKE & THE MECHANICS ATLANTIC 824 621-7 (9.98) MIKE & THE MECHANICS
24  24  24  38  MIAMI SOUND MACHINE EMI/BET/94 41 (8.98) PRIMITIVE LOVE
25  25  25  37  THE FIRM ATLANTIC 81265 (9.98) MEAN BUSINESS
26  26  26  36  NEW EDITION MCA 5676-9 (9.98) ALL FOR LOVE
27  27  27  35  METALLICA EMI 60493 (9.98) MASTER OF PUPPETS
28  28  28  34  LOVERBOY COLUMBIA FC 39512 (9.98) LOVE YOU EVERY Minute
29  29  29  33  CHERRELLE EMI/RECORDS INC 40735 (9.98) HIGH PRIORITY
30  30  30  32  STEVIE NICKS & MOLLY ROBINSON ATLANTIC 824 624-9 (9.98) ROCK A LITTLE
31  31  31  31  TEARS FOR FEARS MERCURY 824 625-0 (POLYGRAM 8.98) songs from the Big Chair
32  32  32  30  KEMP 40 44 4 MCA 51059-7 (9.98) THE HEARTBREAKERS
33  33  33  29 勇于 A&M 60464 (9.98) down and out in BEVERLY HILLS
34  34  34  28  ELVIS COSTELLO & THE ATTRACTIONS EMI/COLUMBIA FC 40173 (9.98) KING OF AMERICA
35  35  35  27  ABC MERCURY 624 624-9 (POLYGRAM 8.98) HOW TO BE A ZILLIONAIRE
36  36  36  26  JOHN LENNNO COLUMBIA 51.12257 (9.98) LIVE IN NEW YORK
37  37  37  25  DIIONNE WARWICK A&M 62396-7 (9.98) FRIENDS
38  38  38  24  SLY FoR CAPPoL 51.12258 (9.98) LET'S GO ALL THE WAY
39  39  39  23  THOMPSON TWINS A&M 62384 (9.98) HERE'S TO FUTURE DAYS
40  40  40  22  ARETHA FRANKLIN A&M 62385-8 (9.98) WHO'S WHO IN THE WORLD
41  41  41  21  MELISSA MORGAN CAPPoL 51.12343 (9.98) DO ME BABY
42  42  42  20  THE FABULOUS THUNDERBIRDS CBS ASSOCIATED ZFO 60406-EPIC TUFF ENUFF
43  43  43  19  ELTON JOHN POLYGRAM 60487 (9.98) ICE ON FIRE
44  44  44  18  ELECTRIC LIGHT ORCHESTRA CBS ASSOCIATED ZFO 60406-EPIC BALANCE OF POWER
45  45  45  17  JUDAS PRIEST COLUMBIA 40518 (9.98) TURBO
46  46  46  16  THE DREAM ACADEMY WARNER BROS. 25/285 (9.98) THE DREAM ACADEMY
47  47  47  15  STING A&M 57306-9 (9.98) THE DREAM OF THE BLUE TURTLES
48  48  48  14  BRIAN SETZER COLUMBIA 51.17178 (9.98) THE KNIFE FEELS LIKE JUSTICE
49  49  49  13  L.L. COOL J COLUMBIA FC 40349 (9.98) RADIO
50  50  50  12  JERMAINE JACKSON A&M 62377-8 (9.98) PRECIOUS MOMENTS

51  51  51  11  THE ALAN PARSONS PROJECT A&M 61838-4 (9.98) STEREOTYPICAL
52  52  52  10  THE ALAN PARSONS PROJECT A&M 61838-4 (9.98) ONE STOP ALBUMS
53  53  53  9  TIME WARNER MUSIC A&M 60418 (9.98) FEARLESS SHARKY
54  54  54  8  NORMAN BROWN A&M 60418 (9.98) LITTLE MISS DANGEROUS
55  55  55  7  AEROSMITH MCA 5676-9 (9.98) SONGS FROM THE BIG CHAIR
56  56  56  6  BRUCE SPRINGSTEEN A&M 40205-EPIC (9.98) ALWAYS ON MY MIND
57  57  57  5  JOHN LEE HOOKER COLUMBIA 40250 (9.98) THE HEARTBREAKERS
58  58  58  4  JUDAS PRIEST COLUMBIA 51.12296 (9.98) LITTLE MISS DANGEROUS
59  59  59  3  THE JUDYS A&M 62396-7 (9.98) LET'S BE FRIENDS
60  60  60  2  THE CARS A&M 61059-7 (9.98) THE HEARTBREAKERS
61  61  61  1  JUDAS PRIEST COLUMBIA 51.12257 (9.98) THE HEARTBREAKERS

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BMI congratulates our
Nashville Songwriters Association International
19th Annual Achievement Awards Winners

Songwriter Of The Year
Bob McDill

Song Of The Year
"Baby's Got Her Bluejeans On"

NSAI OUTSTANDING SONGWRITERS OF 1985

Hank Cochran, Dean Dillon
"The Chair"

Paul Davis
"Bop" "Meet Me In Montana"

Don Goodman, Mary Ann Kennedy, Pam Rose
"Dixie Road"

Haran Howard
"Somebody Should Leave"

Mike Garvin, Ron Hellard
"I Tell It Like It Used To Be"

Wille Nelson
"Forgiving You Was Easy"

Paul Overstreet
"I Fell In Love Again Last Night"

Thom Schuyler
"My Old Yellow Car"

Eddie Setser
"Seven Spanish Angels"

Special Recognition Award
Mae Boren Axton

Not pictured:
Fred Parris
"Lost In The Fifties Tonight"
("In The Still Of The Night")

Wherever there's music, there's BMI.
HELP FIND THESE CHILDREN

SARAH PRYOR
Missing From: Wayland, Massachusetts
Date of Birth: 1/13/76
Race: White
Sex: Female
Height: 5'2"
Hair: Blonde
Weight: 100 lbs.
Eyes: Hazel

KRISTINA CASEY
Missing From: Jacksonville, Florida
Date of Birth: 12/04/69
Race: White
Sex: Female
Height: 5'5"
Hair: Dark Blonde to Brown
Weight: 140 lbs.
Eyes: Hazel

DANYEL or DANIELLE SPARPANA
Missing From: Woodland, California
Date of Birth: 6/23/82
Race: White
Sex: Female
Height: 3'
Hair: Blonde
Weight: 40 lbs.
Eyes: Blue

TIMOTHY JACOB DAVISON “TJ”
Missing From: Decatur, Illinois
Date of Birth: 1/22/81
Race: White
Sex: Male
Height: 3'4"
Hair: Brown
Weight: 40 lbs.
Eyes: Brown

If you have any informaition about the location of a missing child please call:
1-800-843-5678
### Top Pop Albums A-Z (Listed by Artists)

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<th>ARTIST</th>
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<tr>
<td><strong>A</strong></td>
<td>John Lennon 41</td>
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<td><strong>B</strong></td>
<td>Bette Midler 80</td>
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<td><strong>C</strong></td>
<td>The Cars 39</td>
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<td>Fleetwood Mac 56</td>
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<td>Stevie Nicks 77</td>
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<td>The Killers 138</td>
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<td>The Rolling Stones 371</td>
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<td>Madonna 183</td>
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<td>Neil Young 80</td>
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<td>Stevie Ray Vaughan 94</td>
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<td>The Talking Heads 187</td>
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### Billboard Year-End Singles

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<tr>
<td><strong>A</strong></td>
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<td>Bob Dylan 140</td>
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<td>Carly Simon 117</td>
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at best. "I don't think that Sade's success could be directly attributed to VH-1," he says. "Let's face it—radio has nothing like the kind of impact that MTV had on an act like 'til Tuesday." According to Leeds, VH-1's impact on sales of MCA/EMI product is so negligible that "our research shows that we sell more records when Dr. Ruth Westheimer makes a mention or does an interview with one of our artists on her cable show."

Arista's Peter Baron, associate director of video promotion, is considerably more enthusiastic about VH-1, although he says he cannot establish any concrete sales rise because "the network has given tremendous visibility to our adult contemporary artists," Baron says. "We think it is an important area of exposure for us."

Baron says MTV is proving its commitment to VH-1 by developing special time slots for jazz and new age music. At MCA, Liz Heller, director of video promotion, says VH-1 is "as a big fan of VH-1," and says "MCA often has six or seven clips running" in rotation on the channel. Still, Heller notes that the channel has some way to go for it ever to become as effective as the labels had initially hoped, and MTV promised "everyone here feels it has a great potential," she says.

Sam Kaiser, vice president for national singles promotion at Atlantic, echoes Heller's words, though he offers some hard advice to the channel. The book is still open on VH-1," he says, "I'm not completely convinced that VH-1 has described VH-1 as "potentially a key element in the marketing mix," he said he'd "like to see the network more aggressively promote the channel."

"I think they have an excellent shot, but the market they're trying to reach is traditionally tougher, and it's more of a market of viewing and buying habits, I think they should start a direct consumer advertising campaign, and keep pounding with it."

Kaiser cites Manhattan Transfer and newcomer Matt Bianco as two Atlantic acts active on VH-1 who "may have been aided by VH-1."

"VH-1 was very supportive of the two clips from the hard rock group in getting a video into VH-1 rotation. "They tape the VJs three weeks in advance," she says. "That means it takes us a month before the clip goes into rotation."

She does note, however, that "there never have been signs in the past month" of MVTN's commitment to making the channel work better for the labels. She cites the hiring of Jessica Fal- con, director of talent relations for VH-1, with responsibility for clip acquisitions, a job that was previously handled by one individual covering MVTN and VH-1. "At least now I know there's somebody over there I can talk to about the AC and top 40 acts, and actively promote my video,"

Tom Preston, general manager of MTVN, says the network has inde- pendent channels to "promote the labels."

He cites examples of how A.C. Nielsen and the Opinion Re- search Co. (ORC) which contradicts the CBS house research and the "true" Nielsen, is investigat- ing execu- tives surveyed by Billboard.

"Our contention is that VH-1 is an ideal vehicle for reaching the heavy purchaser of music in our particular format," Preston says.

"We have research from Nielsen that says VH-1 viewers is 21% more likely to purchase albums and tapes than the non-viewer. The ORC re- search says that 47% of VH-1 view- ers report that the channel has in- fluenced their purchases, and that the VH-1 viewer purchased 3.4 albums and tapes in the past four months."

"For example, a recent national re- search data from the Street Pulse Group in which record store owners point to VH-1 as having a more visible effect on sales of acts like the Everly Brothers, Sade, and Dionne War- wick."

"Labels like RCA and Windham Hill can back up the fact that VH-1 has helped their artists' sales," Preston adds.

According to the most recent an- nual report from MVTN's parent company, Viacom International, VH-1's subscriber base has grown to 11 million households in its first year of operation. The report also claims the channel was 1985's "fast-est-growing" cable service, "carried by 99 of the top 400 multiple cable system operators."

"They describe," "Research on VH-1 and MTV reveals agreement among viewers and record retailers that the networks have a quantifi- able influence on the market record buying decisions."

While retailers tend to agree that this holds true for MTV, "said sus among many chain officials is that AC and top 40 radio is far more important to adult-oriented artists like VH-1, and will likely continue to be."

"It was really helpful that it would do something when they first introduced, but I don't think it's lived up to its promise."

Assistance in preparing this story provided by Geoff Magfield in New York.
Some of the New York Music Award winners show off their trophies backstage following the recent ceremony at the Fleet Forum. Gathered are, from left, Ron D.M.C.’s Jam Master Jay, Kid Creole & the Coconuts’ August Darnell, D.J. De Ville’s Willy De Ville, the Roches’ Terre Roche, David Johansen (a.k.a Buster Poindexter) and Marshall Crenshaw. (Photo: Chuck Pulin)

Calendar
Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL
April 9-13, 44th Annual Convention of Alpha Epsilon Rho, the National Broadcasting Society, SOHO, New York City. (212) 243-9450.
April 12-16, NAB Annual Convention & International Exposition, Dallas Convention Center (202) 429-5300.
April 14, Academy of Country Music Awards, Kenny’s Berry Farm, Los Angeles. (213) 462-2531.
April 16-17, Country Music Assn. Board of Directors Meeting, Chicago. (615) 244-2840.

May
May 10-12, Convention of the American Hotel, New York. Contact Harry Chasman (212) 397-6200.

Citing RIAA Surveillance Proposal
Isgro Slams Probe Effort
By Steve Gett
NEW YORK Independent record promoter Joe Isgro says the Recording Industry Assn. of America (RIAA) wanted to use electronic surveillance and outside detective agencies as part of its proposed investigation into alleged misconduct by independent promoters. The investigation was quashed when several member labels objected to it. A RIAA spokesman said that the organization had considered an investigation into independent promotions earlier this year, would not confirm or deny that surveillance was to be a component of the suggested investigation. Isgro says he acquired a copy of an RIAA memo containing estimates from two detective agencies for electronic surveillance and use of 24-hour detectives to take an in-depth look at indie promotion. Declining to reveal how he obtained the proposal, Isgro says it was the product of an initial meeting on the subject attended by attorneys and “just a few record company presidents.”

“I wasn’t a secret document,” Isgro says. “It was not minutes to the meeting. This was the proposal by the RIAA, given to each person who attended that meeting, to take back to their respective companies for a followup meeting to make a decision on the proposals of the two different agencies and which one they should use.”

“I believe at that time, when the attorneys took it back to their companies and presented it to the executives at the labels,” he says, “from what I gather the presidents went bankers and said ‘what are you guys planning here?’”

About the existence of the memo, the RIAA spokesman says only “that all memos regarding independent promotion have been subpoenaed and, subsequently, we can’t comment.”

PAYOLA PROBE PLANNED
(Continued from page 1)

PAYOLA PROBE PLANNED
(Continued from page 1)

The awards covered major stars and labels as well as indie and fringe acts. Cyndi Lauper took best female rock vocalist and Twisted Sister best heavy metal act while Long Island’s Mosquitos were honored as best new rock band and Street the Beat as best street performance act. Other winners included Marshall Crenshaw (best songwriter), Arthur Baker (best producer), Madonna (best dance music vocalist), Run-D.M.C.’s Jam Master Jay (best singer—indepen dent label), Willy DeVille (best song—album cut), August Darnell/Kid Creole & the Coconuts (best rap/mid tempo album), and the Roches and Manhattan Transfer in a tie for best vocal group.

Nominees were chosen in open balloting by some 400 members of the New York music community, including press, radio, and retail representatives. Five finalists in each category were then presented to the public in a newspaper ballot and to select critics.

Among the acts performing at the ceremony were Lisa Lisa & Cult Jam with Full Force, U.F.P.O., 17-year-old dance music vocalist Ali sha, Run-D.M.C., Suzanne Vega, Marshall Crenshaw, Mick DeVille, NONA Hendryx, the Roches, and Johansen as Poin dexter. Doc Pomus and Mort Shuman’s “Save The Last Dance For Me” was performed as an all-star finale.

Pomus was one of five recipients of the non-competitive Hall of Fame award. Others were Harry Belafonte, John Hammond Sr., Lou Reed, and the late Harry Chapin.

The awards program was sponsored by the New York Post, Ron Delusiner Enterprises, Omnimedia Productions, and WPLJ, whose air personalities Jim Kerr and Howard the Cab Driver emceed the three- and a half-hour program.

U.S. Deputies Seize 27,000 Tapes
Raid Yields Huge Haul
NEW YORK U.S. deputies seized approximately 27,000 allegedly counterfeit and pirate audio cassettes March 22 at a flea market in San Jose, Calif.

The action marks the largest flea market seizure of illicit product reported to date by the Recording Industry Assn. of America (RIAA).

The raid followed a lawsuit filed by 14 labels March 13 in the U.S. District Court for the Northern District of California. Judge William A. Ingram signed a search order, which 19 marshals served for more than 20 flea market vendors.

The vendors were charged with multiple counts of copyright, trademark, and trade name infringement, as well as false designation of origin. The court enjoined a preliminary injunction against the defendants March 28 barring infringement of the plaintiffs’ copyrights, trademarks, and trade names.

Plaintiff labels in the case were A&M, Aristta, Atlantic, Capitol, CBS, Chrysalis, Elektra/Asylum/- Nonesuch, MCA, Motown, PolyGram, RCA, RCA/Ariola, and Warner Bros. WEA parent corporation Warner Communications Inc. was also named as a plaintiff.

Deputies at the San Francisco U.S. Marshal’s office were unavailable for comment.

GOPP MAYFIELD

WEED REJOINS BB
(Continued from page 3)
were assembled in Billboard’s Los Angeles office.

She is currently in charge of tour advertising, concert publicity, and Nashville media relations for the superact act Alex. Previously, she spent 12 years at the now-defunct trade publication “Record World” which she served as country research director.

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Billboard April 12, 1986

www.americanradiohistory.com
Smith Plans Industry Book Project To Document Last 50 Yrs

BY SAM SUTHERLAND

LOS ANGELES Joe Smith is tracking down artists, songwriters, managers, label executives, and other trade figures to compile an ambitious history of the music industry that he hopes to expand into a multimedia project.

Smith, who launched the venture at the prompting of Warner Books, now says he's working on a book he describes as a rock documentary filmmaker Malcolm Leo to develop a multipart television package based on the book. According to Smith, interest from both cable and syndicated buyers is already building.

The former Warner Bros. and Elektra/Asylum chief is also negotiating with Westwood One and other radio syndicators for a second series of spinoffs.

"I've been wanting to do this for some time, being a fan of Stu Terrkel," notes Smith, who polished his skills as an interviewer during his early years as a disk jockey in Boston.

"When Jack Warner was still around, I used to go to lunch with him and take a few people from the [Warner Bros.] label along. I'd bring a tape recorder, then start asking him what it was like during the studio's early decades."

Now Smith hopes to capture similar first-hand reminiscences documenting the last 50 years of the music industry. "I've been in this business a lot of years myself," he says, adding that he began broadcasting as a Yale undergraduate nearly 40 years ago.

"There are a lot of good books on the music industry, and on the music, but no really comprehensive single history," he continues. "I think, if I were capable enough to run a good interview, I knew a lot of these people personally, and there were people I could get to that someone else might not be able to reach."

Smith says he's collected about 40 interviews already, talking with recording acts from different eras, music publishers, record producers, record company presidents, and other figures. He was slated to visit New York this week in the first of what he expects will be a number of visits to key cities where prospective subjects live and work.


At his Beverly Hills estate, Smith has been assembling transcripts and developing the text using his Lake City-based computer. "I'm an envious person, as I'm finding, and it's difficult to schedule interviews with all these people," he says.

"But when I'm through, I think we'll have a very significant, important book. The tapes from the original interviews will be the basis of the book," he says.

Adventureland has experienced vigorous expansion, adding 215 stores since last year's meet in Anaheim, Calif. That brings the Salt Lake City-based chain's operation to a total of 600 rental locations, including departments serviced in more than 50 Voss grocery stores. During last year's convention, 187 new franchises were sold.

An additional 180 franchises have been contracted but are not yet opened. Adventureland president Martin D. Ehman credits the theater's growth to its family-oriented focus. Its stores don't rent X-rated titles and shy away from what the firm calls "hard" R-rated features. Adventureland is currently pushing studios to release edited versions of the latter.

One of the highlights planned at this week's event, which will be the presentation of Adventureland's Humanitarian Award to Vince Larinto, president and general manager of Playhouse Video, Larinto will be recognized for his company's nationwide program emphasizing the support of video dealers contributing to its success.

Seminar topics during the April 7-11 convention include product self-sell-through, 8mm video, advertising, and upcoming promotions, Adventureland is currently expanding into a new market by releasing primarily classical CD's from Polygram, among others.

LOS ANGELES Ingram Audio, a division of the national book and video store chain Ingram, is expanding its operations, including Teclaire and Polygram product newsletter Tuesday (15) (Billboard, March 22). Tom Parker, Ingram's audio vice president, says the new warehouse-based national distributor will stock the Teclaire line of LP and Compact Disc albums, along with primarily classical CD's from Polygram and Chrysalis. Ingram will also stock Nashville-based mail order distributor audio product from the Moss Group, Vital Body and Netara.

I ngram Audio will soon add cassette and CD product from Windham Hill, Parker says, and is negotiating with Denon, as was previously reported.

Edited by JOHN NIPPEL
ANYONE CAN IMITATE A LOOK...
SOME CAN IMITATE A SOUND...
BUT
NOBODY ELSE IS
CULTURE CLUB
"FROM LUXURY TO HEARTACHE."

CULTURE CLUB
"FROM LUXURY TO HEARTACHE."
INCLUDING "MOVE AWAY," THE SINGLE PERFORMED ON "THE 'A' TEAM," AND MUCH MORE OF THE ORIGINAL HIT SOUND.

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LAURIE ANDERSON MAKES A MOVIE.

HOME OF THE BRAVE IS THE SOUNDTRACK ALBUM TO LAURIE ANDERSON’S NEW MOVIE.

HOME OF THE BRAVE IS CO-PRODUCED BY LAURIE ANDERSON AND ROMA BARAN.

HOME OF THE BRAVE FEATURES “LANGUAGE IS A VIRUS.”

PARADISE IS EXACTLY LIKE WHERE YOU ARE RIGHT NOW

ONLY MUCH MUCH BETTER.

“LANGUAGE IS A VIRUS” IS PRODUCED BY NILE RODGERS.

“LANGUAGE IS A VIRUS” IS A VIDEO ON MTV.

I WANTED YOU AND I WAS LOOKING FOR YOU

BUT I COULDN’T FIND YOU. I COULDN’T FIND YOU.

“HOME OF THE BRAVE” IS A FILM BY LAURIE ANDERSON.

“HOME OF THE BRAVE” OPENS APRIL 21 IN NEW YORK CITY.

BUENAS NOCHES SENORES Y SEÑORAS. QUE ES MAS MACHO,

PINEAPPLE O KNIFE?

LIGHTBULB O SCHOOLBUS?

“HOME OF THE BRAVE” IS RELEASED THROUGH CINECOM INTERNATIONAL FILMS.

SUN’S GOING DOWN LIKE A BIG BALD HEAD

DISAPPEARING BEHIND THE BOULEVARD.

HOME OF THE BRAVE IS AVAILABLE ON WARNER BROS. RECORDS AND CASSETTES.

HOME OF THE BRAVE WILL SOON BE AVAILABLE AS A COMPACT DISC.

L-L-LISTEN

L-L-LISTEN

LISTEN TO MY HEARTBEAT.